

BING

**Summer
2016**

No. 173



THE INTERNATIONAL CLUB CROSBY

THE INTERNATIONAL CLUB CROSBY

*Founded in 1936, the world's longest-running fan club - as recognised by the
Guinness Book of World Records*

OUR MISSION: To perpetuate the memory and the musical legacy of Bing Crosby
for the benefit of future generations

Web sites:

Club: www.club-crosby.org

BING magazine: www.bingmagazine.co.uk

Bing Crosby Enterprises: www.BingCrosby.com

Facebook: www.facebook.com/pages/Bing-Crosby/44544738326

Wikipedia: https://en.wikipedia.org/wiki/International_Club_Crosby

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- (a) American and Canadian members who should send their remittances in U.S. dollars to F. B. Wiggins
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Articles for inclusion in the magazine should be sent to the Magazine Editor or the American Co-Editor.

Other Correspondence concerning membership, non-arrival of the magazine or other aspects of the club's affairs should either be sent to the Secretary/Treasurer or to your local representative please.

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EDITORIAL

Well, I'm still here! Many of you have written to Greg Van Beek and myself regretting our departure and thanking us for all we have done. Greg was particularly pleased with a nice email from Regis Philbin saying:

"I'm so sorry to read that you are leaving the Co-Editor position for the Bing Crosby magazine. I thought you handled it beautifully. Even Bing must have thought that same thing. But it was a great 12 year run for you and us. Good luck. We'll miss you."

Many of you were most complimentary about my work and Gary Giddins wrote:

"This is such terrible news. I can't imagine anyone doing as devoted and inventive a job as you've done all these years."

But the past is the past. Greg and I were clearly anathema to Bing Crosby Enterprises and as I feel that is essential that the ICC works with BCE to keep Bing's name alive, it is right for me to step down. Anton Garcia-Fernandez has kindly agreed to take over Greg's role but we are still looking for someone to take my place.

The big news this time around is that Gary Giddins' book *Bing Crosby: Swinging On a Star, The War Years* will appear in the fall of 2017. As you may guess from the title, a third volume is planned! Gary decided that the war years were so rich in material and central to Bing's achievement that he wanted to do an entire volume on them, and when his editor read the first few hundred pages he agreed. Little Brown are again the publishers.

This issue of the magazine has a wide selection of articles including reviews of Michael Feinstein's wonderful Bing tribute and of the premiere of the newly restored *King of Jazz*. Keith Parkinson announces his impending departure from our pages after a magnificent half-century and he will indeed be sadly missed. Our front cover has been supplied by Greg Van Beek and we have to thank Arthur Blood for our back cover.

Something I have been really enjoying in recent months is Crosby Internet Radio and I am surprised that I have not had more feedback about this. Crosby fans of the past could not have imagined that it would be possible to hear Bing being broadcast all day all week. If you haven't heard it, please take an early opportunity to do so. See <http://bingcrosby.com/crosby-internet-radio>. There's also a link on the BING magazine website on the News page.

Malcolm Macfarlane

macwilmslo@aol.com

I adhere to everyone's feelings about Greg's resignation and Malcolm's impending departure from the British editorship of BING. Like the rest of ICC members, I have followed their work through the years, and it has been fantastic. I am aware that, as the

new American Co-Editor of the magazine, I have big shoes to fill, and it is my intention to do my very best, because, as in their case, Bing is a very important part of my life. We have all come to know Greg and Malcolm a little bit through their contributions to BING, and as I write these lines, I realize that most of you know next to nothing about me, so I will try to introduce myself briefly. I am a European-born American citizen who, in the first years of his life, grew up in a big city in the northwest of Spain. My life there wasn't too different from that of other youngsters around the world: there was school, friends, the beach, soccer and tennis, lots of seafood on the table, and the impressive book and record collection of my father. And, ever since I can remember, the face of Bing Crosby in the many classic movies my uncle played for me, and his voice on his timeless Christmas songs. Fast-forward a little to my teenage years, when I became an avid jazz fan. It was then I first heard Bing—actually *heard* him—singing "Please" with the Anson Weeks orchestra, and then fooling around with Louis Armstrong, one of my early heroes in jazz, on "Gone Fishin'." I hadn't heard anyone singing jazz in so relaxed, charming a way, and I was hooked for life. Later on I was happy to read that the great jazz critic Will Friedwald, in his indispensable book *Jazz Singing*, agreed with my view of Bing the jazz singer.

On a personal note, I will tell you that my wife, our 3-year-old daughter, and I live in the small town of Martin, Tennessee, where we teach at the University of Tennessee at Martin. The little free time that my job as an educator leaves me, I mostly devote to writing blogs about classic jazz, and so my contributions to BING will remain in the spirit of the blogs I publish—direct, informative, and I hope, interesting to all ICC members. For my first issue as your American Co-Editor, I have written a feature on *Bingo Viejo*, perhaps one of the least discussed albums in the Crosby canon, as well as a book review about Nathaniel Crosby's engaging *18 Holes with Bing*, a volume that makes for great summer reading. I hope you enjoy them, and I look forward to a long and fruitful association with the magazine. The excitement on my part as I face this new challenge and the love for Bing's legacy are definitely there!

Anton Garcia-Fernandez

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SECRETARY / TREASURER'S REPORT



At the time of compiling my report (June 25th, 2016) I very much regret to inform members that no-one has yet come forward to offer their services as editor to replace Malcolm. Anton Garcia-Fernandez has volunteered to act as US co-editor and we welcome Anton to the team from this issue.

I'm sure members will understand that unless we find a new editor by the end of this year then it may be inevitable that the club will have to close down in what will be its eightieth year. We have over 600 members and hopefully upon reading my plea someone will come forward and volunteer to take on the duties of editor and thus ensure the continuance of the club for at least a few more years. It is possible that as the years pass the club will have to close due to our ageing profile but hopefully not yet, since we have lots of talent amongst our worldwide membership from whom surely an editor could emerge. MAY I PLEAD FOR A SECOND TIME FOR MEMBERS TO COME FORWARD AND OFFER

THEIR SUPPORT?

It is very pleasing to report that our new CDs 'Good & Rare Vol. 3' and 'Here's Bing Crosby' have sold nearly 200 copies each and both CDs have been enthusiastically welcomed by members. Many of the tracks showcase Bing at his best and the 16 page booklet for Good & Rare is beautifully produced. We are indebted to Richard Tay (Sepia), John Stedman (JSP), Wig Wiggins, Malcolm Macfarlane, John Newton and David Currington for compiling and producing these CDs which feature many rare tracks not heard since they were first recorded. Well done to all concerned for bringing these delightful tracks to a wide audience.

I am very pleased to report that members responded positively to the increase in subscriptions thus enabling the club to remain viable for 2016.

NEW MEMBERS

We extend a warm welcome to the following new members with a wish that they will derive much interest and enjoyment from their membership of the club.

UNITED KINGDOM

Susie Dangerfield (Windsor, Berkshire), John E Cooper (Beverly, East Yorkshire)

DONATIONS

The ICC continues to be very fortunate in having generous benefactors who consistently support the club with their financial contributions and we are delighted to acknowledge further generous donations from: -

UNITED KINGDOM

Nicholas Morrison, Richard Baker, Mark Spry, Bert Hamblet, Jonathan Cook, Barbara Sellers, Des Cusack, Mark Bakker, Mr L Bates, John Bignell, Richard Cane, Joan Torey, Bert Bishop, Ken Shaw, John Tracy.

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CANADA

Gord Atkinson, Barry Birch, Alan Matheson, Scott Payne, Britton Smith.

Our benefactors above have contributed over £1800 to the 2016 funds and thus they have helped ensure that the club remains solvent throughout the coming year. We are very grateful for their support.

DEATHS

Sadly, we have learned of the death of Roy Wells, of Chippenham in Wiltshire. Our sincere condolences are extended to Roy's family and friends.

BING CROSBY ON CD

This is my usual reminder that the following CDs remain available from me with the price for the UK being £7.50, Europe £9.50 and the rest of the world £10.50. Members in the US & Canada should obtain their copies from Wig Wiggins and in Australia/New Zealand from David Currington.

BING CROSBY – THROUGH THE YEARS – Vols. 4, 8, 9 and 10

BING CROSBY in the Hall – Rare Live Recordings from KMH 1937 – 1946

BING CROSBY and the Kraft Music Hall – Rare Original Survivors

THE ROAD TO HONG KONG – SAY ONE FOR ME

BING CROSBY ENTERTAINS – FOR WOODBURY SOAP

HERE'S BING CROSBY – RADIO BROADCASTS 1938 – 1946

BING CROSBY – GOOD AND RARE VOL 3.

Until winter, my warmest greetings to all members.

Michael Crampton

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Kathryn Crosby brings Irving Berlin revue to Long Island

Our Honorary President is still very busy as Jim Merritt writing for *Newsday* on March 11 tells us.

The Irving Berlin melodies linger on for Kathryn Crosby, especially those sung by her husband.

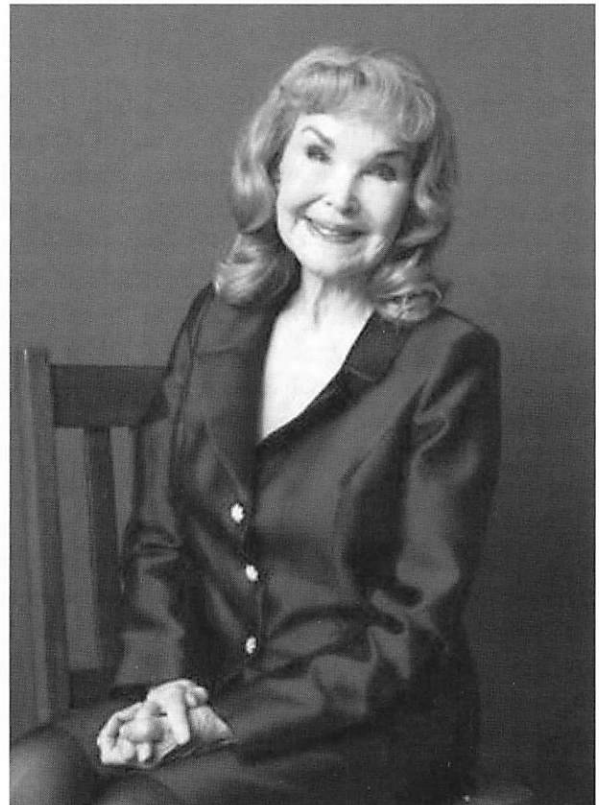
The Hollywood veteran and widow of Bing Crosby will perform some of those classic tunes when she reprises her role in "The Melody Lingers On: The Songs of Irving Berlin" at the Plainview Jewish Center over the next two weekends.

"I feel wonderful. I do ballet every day, and I do voice every day, because someday I'm gonna learn to sing," she jokes.

Crosby, 82, did the show last year at Molloy College in Rockville Centre when Lee Meriwether had to drop

out. "I came in and did it, and loved it," she said.

Joining her will be her son Harry's children Thea, 7, and Nicholas, 9, who live in Mill Neck. The kids will sing "White Christmas" with other cast members, while their grandmother performs "Blue Skies" and narrates the revue about Berlin's courtship with his second wife, Ellin Mackay of Roslyn.



In a telephone interview from her home in Hillsborough, California, Crosby spoke about her life with Bing and her film career (as Kathryn Grant).

How did you meet Bing Crosby?

It was fate. I was just signed to a contract by Paramount Pictures. I was one of the "golden circle," and he was just your regular run-of-the-mill superstar. He asked me out for a cup of tea, and we went across the street to a place called Lucy's and had tea, which I always thought was very romantic. At the end of our conversation, he said how about dinner Friday night? At four years, it was the longest courtship in history, but he didn't want to do anything precipitate. Nothing too rushed.

Why do you think Bing is still a big star almost 40 years after his passing?

He had the voice, God gave it to him, and he could do two basic things that are rather unusual these days — he could sing in time and on pitch. Louis Armstrong said it was like pouring gold in a cup. I heard it first thing in the morning and last thing at night.

What memories do you have of Irving Berlin?

Bing knew him, and they talked by phone quite a lot. We were at the revival of "Annie Get Your Gun" in the 1960s, and it was a wonderful evening. People kept

calling for Irving, and he said this was her [Ethel Merman's] night.

Have you given any acting advice to your grandchildren?

I'm giving them no advice because they know their lines; they know their moves. This play is wonderful for me because we always hope our grandchildren do what they love, and I love it because Thea wants to be an actress and be in theater. She's only 7 and she's been to a four-hour rehearsal every Sunday.

Did you enjoy playing the leading lady in "The 7th Voyage of Sinbad," which is now a cult classic?

It was wonderful. Jean Louis, Columbia's big designer, made me gorgeous clothes. And then we shot in Spain, in Granada and Majorca and Barcelona and Madrid. We didn't know what was going on much of the time. During the swordfight with skeletons, Kerwin [Matthews] was looking at a stick, and then [visual effects master] Ray Harryhausen did all of the drawings afterwards. Columbia Pictures was wonderful.

What was it like to work with director Otto Preminger on "Anatomy of a Murder"?

I liked him a lot. We shared a kind of an in-joke. I went into his office to meet him, and I handed him a letter from my gynecologist saying that I was pregnant, and he read it and said there will be a couple of advantages. He was referring to the enlarged bosoms, but he was very dear. He was very kind.

Jim Merritt

Michael Feinstein celebrates 'Bing Crosby and the Crooners'

In our last issue we advised that our honorary member, Michael Feinstein, was to celebrate Bing on March 18 on the prestigious and long running BBC Radio 2 programme "Friday Night Is Music Night". This was Michael's own initiative rather than a BBC idea and his special guests were jazz singer Clare Teal and *Strictly Come Dancing's* Lance Ellington. The 50-piece BBC Concert Orchestra conducted by Broadway's Larry Blank provided wonderful support. Hopefully many of you heard the show when it was broadcast on May 6 or later through BBC i-player.

Your editor and his wife were there and we met up with ICC members Colin Stewart, Matthew Long and Emma, Mark Spry and Sharon. Also John Benstead was present too but we didn't connect unfortunately. Many of the audience were probably Feinstein admirers rather than Crosby fans. I was sitting next to a very pleasant man who has a huge Feinstein collection and who sees Michael every time he performs in the UK. He confided in me that "Crosby was not a very nice man to his children" and I quickly put him right on that score!

Readers will know the name of Clare Teal from *Bing*

on the Box as she is a BBC Radio2 presenter who often plays Crosby items. She wrote about the show in an article in the *Yorkshire Post* of March 22

...I opted for the lighter option of a nasty head and chest cold, requiring less bed rest but more tissues. It of course coincided with one of our busiest months, a rook of gigs punctuated only by radio shows and the super-efficient recording schedule I'd spent hours putting together – well out of window that went.

I can reschedule recording time but I can't move physical engagements that have been booked 18 months in advance, it's just a case of giving the best possible performance you can with whatever voice you still have.

Guttingly one of these concerts happened to be a *Friday Night Is Music Night* with the BBC Concert Orchestra celebrating the music of Bing Crosby. The fabulous Michael Feinstein was the star of the show, with *Strictly Come Dancing's* Lance Ellington and myself on assisting warbling duties. By the time I got to rehearsal on the Thursday I swear I could have given Bing a run for his money hitting a low G. There's nothing more terrifying to singers than being trapped in a confined space with someone with a cold therefore my germs and I sat spluttering quietly in a corner, trying to contain ourselves.

Thankfully I didn't have much to sing so was able to sit back and watch Michael and Lance do their stuff. Bing Crosby was of course one of the greatest singers to ever walk the planet, selling over a billion records. His repertoire includes a large proportion of the Great American Songbook and I can't think of a better authority on that than multi-platinum selling, five time Grammy nominated singer pianist Michael Feinstein. Michael told Bing's story beautifully and the show was packed with as many of his hits as was humanly possible including a final medley of epic proportions all conducted by the masterful Larry Blank.



Clare Teal can be seen nearest the window, Michael Feinstein is in the foreground with Lance Ellington in the middle

Michael had only flown in to the UK a day or so before and was no doubt coping with jet lag but it certainly did not show.

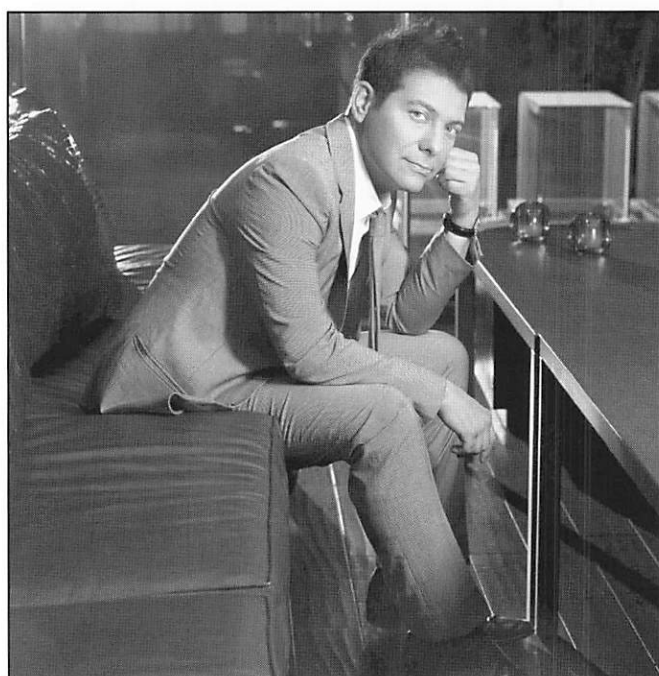
The Orchestra opened with a rousing version of the overture from *High Society* and Michael was then

introduced. What followed was an absolutely splendid concert that had me smiling with pleasure throughout.

High Society overture	BBC Concert Orchestra
Pennies from Heaven	Michael Feinstein
Blue Skies	Michael Feinstein
Well, Did You Evah?	Michael Feinstein & Lance Ellington
Walkin' My Baby Back Home	Lance Ellington
The Second Time Around	Michael Feinstein
That Old Black Magic	Clare Teal
Fancy Meeting You Here	Michael Feinstein & Clare Teal
Happy Feet	Michael Feinstein, Clare Teal & Lance Ellington
Night and Day	Michael Feinstein
Alexander's Ragtime Band	Michael Feinstein

INTERVAL (radio listeners heard Quentin Cooper discussing the *Road* films and Hilary Oliver talking about Dorothy Lamour)

The Birth of the Blues	Michael Feinstein
June in January	Michael Feinstein
Secret Love	Clare Teal
Magic Moments	Lance Ellington
Now You Has Jazz	Michael Feinstein
I Can't Get Started	Michael Feinstein & Clare Teal
I'll Be Seeing You / I Can Dream, Can't I?	Michael Feinstein
Style	Michael Feinstein, Clare Teal & Lance Ellington
White Christmas	Michael Feinstein



Then came a superb 14-minute Crosby medley involving all three singers. Michael had put this together and we heard:

Love Is Just Around the Corner, Moonlight Becomes You, Temptation, I'm an Old Cowhand, Don't Fence Me In, Road

to Morocco, In the Cool, Cool, Cool of the Evening, Ac-Cent-Tchu-Ate the Positive, Happy Holiday, Count Your Blessings Instead of Sheep, But Beautiful, It's Easy to Remember, True Love, Dear Hearts and Gentle People, Wrap Your Troubles in Dreams, Swinging on a Star

The standing ovation went on and on. Eventually Michael closed the recorded section of the show but in response to the audience demands, he returned to sing one further song. Admitting that Bing had not sung it but that it was from *White Christmas*, he eased in to "The Best Things Happen While You're Dancing" and again brought the house down.

We had a few minutes with Michael afterwards at what was called the after-show party. I thanked him on behalf of the club and complimented him especially on the closing medley. My wife, Pat, mentioned the "Happy Feet" presentation and Michael confirmed that he had obtained the original arrangement from the Whiteman collection at Williams College. Michael then had to leave as he was flying to Florida at 5.30 a.m.

This is the best publicity Bing has had in the UK for some time. Many thanks, Michael!

Malcolm Macfarlane

Colin Stewart later emailed saying: "Yes, a fun evening and a great show, Michael in fine voice, he can certainly hold a note and I liked his quieter songs like "June in January", good to hear the verse in "White Christmas", clever mix with "I Can Dream....", and agree what a brilliant medley with such well-chosen numbers."

John Benstead wrote as well. "The recent recorded concert from dear old Hackney Empire was a treat from start to finish...it was a full house proving that Bing's name and reputation can still bring in the punters!"

Spokane Citizen Hall of Fame

On the morning of April 14, Bing was inducted into the Spokane Citizen Hall of Fame as a historic inductee. This organization "recognizes individuals who have made significant achievements to the quality of life and development of the City of Spokane." Bing's nephews Howard and Ed Crosby attended the ceremony and accepted the award for him. The award was donated by the nephews to the Crosby House and is now on display.

"A Tribute to Bing Crosby," featuring the Spokane Jazz Orchestra

The Spokane Jazz Orchestra took the stage at the Bing Crosby Theater on March 11, with a tribute to Bing's legendary career. Jazz vocalist Horace Alexander Young appeared alongside the orchestra, performing some of the crooner's signature ballads.

“(The arrangements) are completely different than anything else we’ve done this year, more straight-ahead, old school arrangements,” SJO leader Don Goodwin said. “There’s a certain approach to that; you have to be much more authentic.”

The Crosby tribute was the third of four shows in SJO’s 41st season, which kicked off in September with a country-inspired concert showcasing vocalist Nicole Lewis. A Christmas program featured Nic Vigil of the local salsa band Milonga.

The Spokane Jazz Orchestra has been a local institution for more than 40 years, and it’s currently moving into a new chapter of its history. Longtime SJO leader Tom Molter retired last year, and musician and composer Don Goodwin, who had previously performed with the orchestra as a guest pianist, has taken over the reins.

“I’m primarily a jazz composer and arranger, so it’s been nice to work things from beginning to end – starting with the concept of a concert, coming up with arrangements, working with guest artists,” Goodwin said. “It’s been a really amazing experience.”

Hot Club of Spokane

The following month the Hot Club of Spokane were on the “Choo Choo Choo to Idaho” on April 1st as they performed at the Lewiston High School Auditorium. Their show *Now You Has Jazz*, was a live music, documentary film experience that told the story of Bing, Mildred Bailey, and Al Rinker, and their journey from small town kids to international fame and success. Howard Crosby (Bing’s nephew) and award-winning jazz vocalist Julia Keefe joined them live on stage, as well as in the film.

Halleck Bar Party

The annual Halleck Bar Party took place at the Northeastern Nevada Museum in Elko on April 8. The theme this year was centred on Bing, who owned a ranch near Elko and performed locally. People were encouraged to attend the party in Bing era attire. There was a prize for the best costume. A silent auction allowed people to bid for unique Bing Crosby souvenirs.

Bing in Warrington

Jason Liddiard reports on a special occasion.

Bing is alive and well and living in Warrington in the UK! At least, he was on the afternoon of Saturday, 18th June when a small group of Crosby enthusiasts gathered at the home of yours truly to share our common interest.

I first had the idea of starting a local gathering last year, after the demise of the wonderful annual Leeds get-togethers. Local and more intimate events would be easier to arrange and more flexible with regards to dates and times, reacting to members’ needs. Even so, it took me a while to get things going, bearing in mind we

moved house at the end of last year. Throw in a new job, new environment (having relocated from the south-east to the north-west of England for family reasons) and a daughter’s wedding to plan and it’s a wonder I was able to think about the gatherings at all!

But Bing is a great calming influence, as all Crosbyites know! A spin of the *Seasons* album is always enough to get me on track and concentrating on what needs to be done...

With the help of Michael Crampton and Malcolm Macfarlane, I drew up a list of potential attendees from those members located near or nearabouts! Then I hit them with invitations, both email and traditional and posted a small ad in the latest edition of BING. I even enlisted the help of that genial presenter at BBC Radio Cumbria, Anne Hopper, who was kind enough to give me some air time on her late night Saturday programme.

We eventually had enough interest to set a date for our first event. There were also a number of members who, although not available for the first meeting asked to be kept on the mailing list for future gatherings.

I set the date for Saturday, 18th June and a time of 1pm to 5.30pm. I have to admit to having been anxious whether anybody would show and, in fact, everybody arrived well before 1pm – great start!

Michael C brought along some memorabilia and interesting items that we will continue to distribute at future events. Malcolm M came equipped with some terrific video clips, including a copy of Bing’s October 1968 TV show, courtesy of Greg Van Beek.

The music room (my man cave!) is equipped with a record turntable, CD player and facilities for playing digital recordings, so we had plenty of scope for playing Bing in all formats.

The proceedings included listening in to Crosby Internet Radio, playing members’ requests and a quiz to identify a Bing recording from a line in a song. Geoff Vizard proved to be the true Bing aficionado when he correctly identified (and sang) Bing and Joe Venuti’s 1947 recording of *Ain’t Doin’ Bad Doin’ Nothin’* from the line ‘just laying around all day’. Well done, Geoff!

After some sandwiches and refreshments provided by Mrs L (I had to let her do something) we congregated in front of the TV to watch Bing’s 1968 TV show (the one featuring Diana Ross and the Supremes, Jose Feliciano and that comedian fellow with the ski-slope nose) followed by film of Bing performing the fantastic Crosby medley in concert in Mysen, Norway, and how he was enjoying himself – and so were we!

I do hope you will consider forming local Crosby get-togethers yourself, wherever you are!

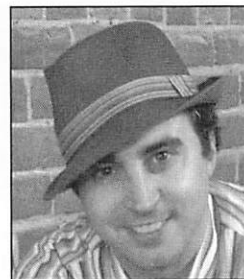
Next meeting in Warrington: asap, I think!

Jason Liddiard

jkl@galleryjkl.com

(Editor: Well done, Jason. The Sinatra Music Society in the UK has regular gatherings at several locations in the UK and Ireland. Surely we can do so too?)

Bingo Viejo: A Salute South of the Border in Crosby's Twilight Years



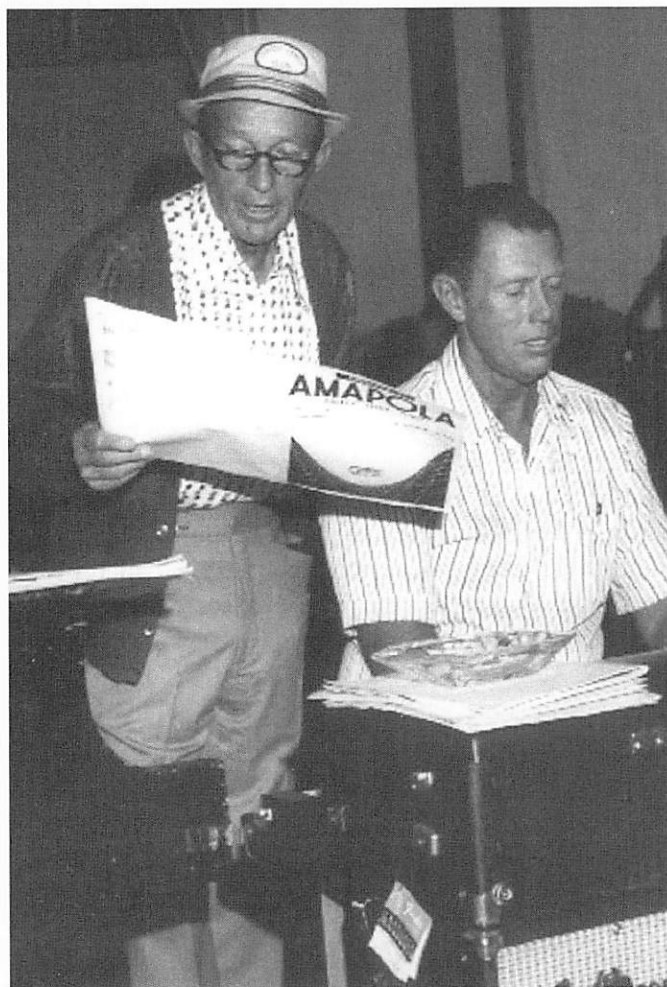
Anton Garcia-Fernandez takes a look at one of Bing's forgotten albums.

Bing Crosby was always very fond of Latin music, and throughout his career he recorded quite a few Latin-tinged songs, both authentic ("You Belong to My Heart") and ersatz ("South America, Take It Away," "You Don't Have to Know the Language"), as early as his classic Decca period. He also cut a full-blown album of Latin arrangements of standards (*El Señor Bing*, in 1960) and traveled south of the border on the two concept projects he recorded with Rosemary Clooney, *Fancy Meeting You Here* and *That Travelin' Two-Beat*. Just why he decided to make yet another Latin-themed album in 1975 is anyone's guess, though. The result is *Bingo Viejo*, perhaps one of the most obscure and least discussed entries in his prolific discography, an LP that, at the time of this writing, has yet to be reissued on CD.

Whatever Bing's reasons, the concept behind *Bingo Viejo* was noticeably different than that behind *El Señor Bing*. This time there would be a mixture of older songs and more contemporary tunes, and Bing would sing both in Spanish and English, although he actually does sing one selection, "La Borrachita," only in Spanish. He was far from the first Anglophone crooner to record in Spanish—for example, Matt Monro and, most famously, Nat King Cole had produced whole albums of boleros and *rancheras* in Spanish for the Latin American market, singing mostly phonetically in a language that they didn't speak. Though Bing wasn't really fluent in Spanish, the songs on *Bingo Viejo* suggest that he must have had basic notions of that language, since he sounds quite natural and not difficult to understand to the ears of native Spanish speakers. Perhaps he lacks that warm, charming way with a song in Spanish that Nat Cole had and that made him so popular with the Spanish-speaking public in the 1950s and '60s, but Crosby definitely sounds both believable and comprehensible on most of the tracks on *Bingo Viejo*.

The album was taped at United Recorders in Hollywood over the course of two different sessions, which were held on June 23 and September 15, 1975, and on both dates Bing is backed by an orchestra led by Paul Smith, who also handled the arrangements. Crosby had already worked with Smith on *A Southern Memoir*, and in his book *The Crosby Years*, Ken Barnes considers this second collaboration between the two men to be "a less successful effort, generally speaking," which Barnes attributes mainly to some of the song choices. However, the mixture of old and new compositions actually works quite well here, even if Barnes believes that "The Breeze and I" and "Spanish Eyes" are "clearly

too rangy for any septuagenarian to sing." Barnes finds "Spanish Eyes" to be "unquestionably one of the greatest mistakes of [Crosby's] career," which, on aural evidence, sounds like a little bit of an exaggeration. In my opinion, the main problem with *Bingo Viejo* is neither song choices nor Bing's singing—it lies in some of the arrangements, which are often a little too busy and tend to get in the way of his vocalizing. This is particularly true of "Amapola" and "Eres Tu," and the more the arrangement stays out of Crosby's way, as on "La Borrachita" and "Besame Mucho," the more successful the performance turns out to be.



Bing and Paul Smith work on "Amapola".

The album kicks off with a fine rendition of "Maria Bonita," a lovely tune by the famed Mexican composer Agustin Lara set to an easy-swinging tempo by Smith. Bing sings the beautiful lyrics first in English and then in Spanish, setting the general tone for the rest of the LP. "Green Eyes," written by the Cubans Adolfo Utrera and Nilo Menendez, had been a big hit for Jimmy Dorsey in

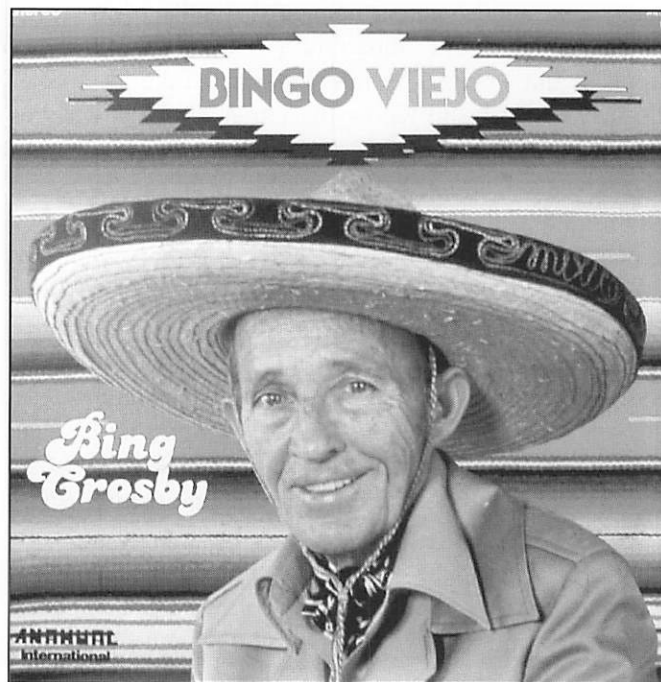
1941, with vocals by Bob Eberly and Helen O'Connell, and it had also been recorded under its original title, "Aquellos Ojos Verdes," by Nat Cole. Smith's piano-driven arrangement is one of the best in the album, and the mid-tempo melody is perfect for Bing's elegant latter-day crooning. Smith goes a little overboard on the chart for "Amapola," and Crosby's performance suffers from the hectic arrangement. This evergreen by Spanish songwriter Joseph Lacalle was cut by several American artists, most notably by singing cowboy Gene Autry and, again, by the team of Dorsey, Eberly, and O'Connell. "Besame Mucho" is a Latin standard written by the Mexican pianist and songwriter Consuelo Velazquez, so Smith's piano-laden arrangement is particularly appropriate. The English lyrics are by Sunny Skylar, a lyricist who seems to have specialized in adapting Spanish lyrics into English, and Bing sings the song authoritatively in both languages, this time first in Spanish and then in English. Crosby moves into more contemporary territory with "Cuando Calienta El Sol" ("When the Sun Shines Warmly"), a 1961 international hit for the Mexican-based Cuban trio Los Hermanos Rigual which wouldn't have been out of place on an album like *That Travelin' Two-Beat*.

The second side of the album opens with the most current song in the collection, "Eres Tu" ("It Is You"), written by the popular Spanish tunesmith Juan Carlos Calderon. It was the Spanish entry for the 1973 Eurovision Song Contest, and although it didn't win the yearly festival, it did become a smash hit for the group Mocedades. There's absolutely nothing wrong with Bing's singing here, yet this is one of those cases when a rather hectic Smith arrangement does get in the way of Crosby's vocal performance. "La Borrachita" is an entirely different case in that respect: the almost minimalist arrangement is perfect for this ballad of lost love and longing by the Mexican songwriter Ignacio Fernandez Esperon, and Bing sounds so comfortable that he sings the whole song in Spanish and even indulges in some whistling. This is undoubtedly one of the most satisfying tracks on the album, and listening to it, one wishes that Smith had taken a similar approach on "Amapola," for instance. Another Mexican song is "Frenesi," by Alberto Dominguez, which had been a smash for Artie Shaw in 1940 and one of the most memorable recordings in the Shaw canon. The middle section of the Smith arrangement is decidedly a tribute to the great clarinetist, and Bing seems to be inspired by the swinging arrangement, in particular toward the end.

Bert Kaempfert's "Spanish Eyes" is one of those ersatz Latin songs (Kaempfert was German) that are endearing for their simplicity. A huge hit for Al Martino in 1966, it's sung straight by Crosby here, and far from being the unsuccessful attempt that Barnes claims, it's actually a rather pleasant example of easy-listening Crosbyana. The album closes in style, with a fine reading of "The Breeze and I," from the pen of the

legendary Cuban composer Ernesto Lecuona. It's yet another track from the Jimmy Dorsey-Bob Eberly songbook that Crosby sings with aplomb in both languages, and the Spanish part is especially convincing.

After the two recording sessions in the summer of 1975, *Bingo Viejo* lay dormant until early 1977, when it was released across the pond by British Decca. The songs were late remixed and issued stateside by the little-known label Anahuac Records in 1978.



The Anahuac release

Crosby himself liked the remix because in a personal letter to a British fan (the legendary Leslie Gaylor) in July 1977 he expressed his satisfaction saying "it sounds better than ever it did before . . . they brought up the vocal a bit more and cut down on the background, which made it sound a little more intimate and a little more personal." In January 1977, prior to its release, he performed a few songs from the album on the *Kathryn Crosby Show*. I haven't been able to find many contemporary reviews of the LP, which seems to have gone largely unnoticed, but *The Gramophone* did write about it in April 1977, describing it as "a typically warm Crosbyian [*sic*] salute to south of the border with ten songs sung in English and Spanish which will undoubtedly please his numerous adherents of either tongue." The reviewer points out his concerns about the arrangements, which he considers "less than impressive, particularly the messy accompaniment for *Amapola*, which almost undermined the Old Groaner's customary vocal serenity." Yet, almost forty years after its original release, many of the arrangements hold up quite well, and the album is in need of a serious CD reissue that may bring it out of its relative obscurity. As Barnes summed it up, *Bingo Viejo* is "an interesting but hardly essential Crosby album"—yet even so, it's an LP that sounds better with each successive listen.

Anton Garcia-Fernandez

(Editor: A very interesting article from Anton which led me to dig out the review by Bert Bishop in BING magazine of March 1977 (#45). The album with Paul Smith followed their earlier Southern Memoir LP collaboration and Bert felt that Bingo Viejo was "less effervescent, lacking the previous album's spontaneity, but satisfying enjoyable on a more balanced plane of rhythmic stability." "Frenesi" was Bert's personal favourite and he commented "When I first heard it, it gave me goose-pimples of pleasure, and I groaned in recognition of echoes of the past. Yes, this is our Bing all right..." He was not impressed by "Spanish Eyes" though and Fred Reynolds in his "The Crosby collection" book was very critical of that track too. Having got used to Al Martino's version, Bing's attempt at "Spanish Eyes" was a disappointment in comparison.

A great pity because the song should have suited him. I can only echo Anton's wish that the album has a CD release.)

Bing Crosby and The Dream Factory

In our last issue, we gave details of John Marshall's latest project and this led to a bitter and vociferous complaint from John about the amount of space your editor had allocated to this compared with other news items. So in the interests of fair play, we are assigning three pages to one of the articles from his remarkable research. To see more, go to:

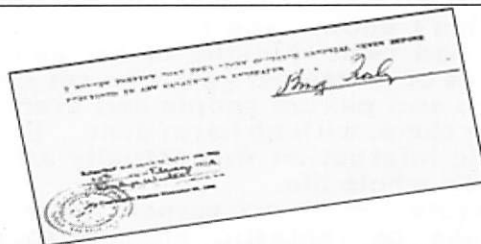
<https://archive.org/details/BINGCROSBYANDTHEDREAMFACTORY>

Now available on my Internet Archive site, Volume 2 of **BING CROSBY AND THE DREAM FACTORY** continues to unfold the huge archive of movie magazine articles devoted to one of the 30's brightest young stars. 250 pages, unseen outside the original archives since their publication in the 30' and 40's, giving us a close up view of an amazing career in the making. One of dozens of such articles is featured below. John C. Marshall

6. BING CROSBY reveals a romance in his life that almost had a tragic ending



UNTOLD Secrets of the STARS BY GLADYS HALL



This dramatic, never-told-before true story—this new glimpse of Bing Crosby—is the sixth and last, for the time being, of "Untold Secrets of the Stars." And, like the secrets that Joan Crawford, Clark Gable, Norma Shearer, Constance Bennett and Sylvia Sydney have revealed for the first time in MOTION PICTURE, the experience that Bing relates is one that he will never forget, one that you will long remember.—Editor.

BING CROSBY told me, "When a girl is in love with a flesh-and-blood man, that's normal and there are apt to be normal consequences. When a girl is in love with a voice, disembodied, that's abnormal and there are apt to be abnormal consequences. I KNOW. I've had such an experience. It went on for five years and though the girl and I never met during the whole five years—never met at all until a few months ago—I'm here to tell you that it nearly wrecked her life and caused me more sleepless nights than any ordinary love worry ever did.

"It began with a fan letter, or letters. I always swore I'd never talk about it. I'd keep it a secret. I should, perhaps. On the other hand, it may do some good—check and double-check other girls who let themselves go off on these feverish flights of fancy to the detriment of their own real lives.

"I can't tell you the girl's name, of course. We'll call her Frances; that's near enough. It all began about five years ago,

when I was just beginning to be known a bit on the air and my fan mail was beginning to come in. At first I didn't take Frances' letters very seriously. When she asked for an autographed picture, I sent her one. It was all routine. When she made requests for special songs—"I Surrender," "The Thrill Is Gone" and "Just One More Chance" were her favorites—I sang them for her when I could, in the routine fashion. I had more time, in those days, to pay personal attention to fan mail, or all that happened might never have been.

"She had told me, in one of her very first letters, that she had recently broken off her engagement to a chap who wanted nothing more exciting from life than a nice little home and a nice little family. She wanted more than this from life, much more. I blame myself that I didn't cut the whole thing short then and there. I should have been warned by this—but I wasn't.

Changed Her Whole Life

THE letters came, first, from a small town in upstate New York. Then she wrote that she had gone to live in New York, to study design and theatrical costuming. She didn't think she had much talent for it and her course and her living away from home were a severe financial drain on her family. But she had decided that the only way she could ever meet me was to try for some sort of professional career.

"I wrote her a note at that time, I remember, and told her not to be silly; not to

guide her life or form her plans because of a voice on the air. She wrote back that it was more than a voice on the air—it was the definite embodiment of all her dreams. It's hard, isn't it, to picture a girl like that?

"I figured that she was young and emotional and that, in time, this fantastic fancy would burn itself out. I thought I had been right when, about a year later, I had another letter from her, telling me that she was engaged to some chap in New York. Her letters became briefer and with longer intervals between them—much to my relief.

"But after a few months she began to write again, frequently. And I didn't like the tone of her letters. She told me that he was somewhat my type. She said that when she closed her eyes it was easy for her to dream that he was I! Can you imagine?

"Not more than two months later, she wrote that she had broken off her engagement. She said that she simply could not make the grade. She said that every time he tried to make love to her, my voice came between. What, she asked me, was she to do?

"I didn't know. And I was *scared*. Up to then I had been thinking of her as one of hundreds of emotional girls who get crushes on radio and picture people and eventually get over them, with no harm done. But this fantastic infatuation was actually affecting this girl's whole life.

"I wrote her a very earnest letter. How could she be fantastic enough to allow a crooner's voice to prevent real love and real marriage? The more I wrote in this practical vein, the more her letters became calm and fatalistic, as though this thing had been predestined.

"She never asked me for anything; she never even suggested, in so many words, that we meet. But she had sent me one or two pictures of herself. A sweet-looking, *nice*-looking girl, with breeding and refinement. I understood it less than ever after I had seen the pictures. She didn't look like the type of girl who goes in for this sort of thing. She *wasn't*—that was the tragedy of it.

Lived for Him for Five Years

"IT would have been one thing if this correspondence had gone on for weeks or even months. But it went on for *years*. Time after time, in her letters, she mentioned meeting men who were interested in her and who might have been interesting to her—if. She spoke of things that might have filled her life, which she was deliberately renouncing because of—a voice on the air. It might have made me feel silly if it had not seemed so serious.

"Then came Dixie Lee, our romance and our engagement. And after that, very shortly after that, I had a horrible letter—from a girl named Agnes, who was, it appeared, Frances' best friend and worked in the art department of the same magazine. Frances had tried to commit suicide.

"Agnes wrote that Frances was fiercely resentful of being saved. She had given five years of her life, of her youth, trying to put her love onto paper, trying to span the distance between us with a really great love. She had gone on in the belief that the sheer greatness of it might evoke response. She had failed. And what was the use in going on? Agnes wrote that she wondered if I really knew what this had meant to Frances.

"Gosh, I didn't know what to do. I tried to shrug the whole thing off as no responsibility of mine. I couldn't. I felt guilty. The thing was preposterous, of course, but there it was. I'm a very normal, every-day sort of a chap and I didn't know what to do with so much emotion.

"Anyway, at that time I sent flowers to the hospital and wrote her a couple of cheerio notes and sang the songs she liked on my broadcasts when I could and did all the wrong things, of course. Agnes wrote again and told me I was doing the wrong things. The songs and the flowers excited and then depressed Frances.

Went Abroad to "Forget"

"I DIDN'T hear from Frances for several months after that. Agnes and another girl and Frances had gone abroad together and the other girls had constituted themselves as a double bodyguard to prevent Frances from writing to me or hearing of me. They were hoping she would 'forget.'

"When they came back to America, Dixie and I had been married for some little time. I had a note from Frances, telling me that neither all the sights of Europe nor the news of my marriage had been able to 'cure' her. She realized that I must consider her a psychopathic case if I considered her at all, and so she was, and she was going to try to stop writing to me so often.

"I began to feel badgered. Was this never going to cease? Dixie felt sorry for the girl. She said that she hated to admit it, but she could understand it. You see, it was the old voice on the air that brought Dixie back to me that time, soon after our marriage when we had an old-fashioned row and Dixie had gone to Caliente. So she could 'get' the feminine psychology of Frances.

It was more than I could!

"I didn't hear from Frances after that for a very long while. And then I had, a few months ago, a short note from her, saying that she was coming to Hollywood! Her doctor—her *doctor*, mind you—had advised her to come out here, to meet me, whether married or not, to 'face the reality' as she put it and so try to lay the ghost, which was, after all, nothing to her but a ghost—who crooned!

"I was scared to death. I told Dixie about it and we decided to cooperate with the doctor.

Her Doctor Asked His Help

"**S**HORTLY before Frances' arrival, believe it or not, I had a letter from her doctor. He said she was a normal, sound and balanced individual with the single exception of this obsessional fancy, which was stultifying her normal tendencies and outlets. She had built up an image that had become distorted out of all semblance to reality. He figured that if she could meet me, spend a little time with me, see my wife and child and my home, it might work wonders. Would I be so kind? I would be!

"Frances arrived. She was a girl of about twenty-four. Tall, dark, rather quiet. Extremely intelligent, with a fine sense of humor, fine enough and poised enough to be able to laugh at herself—to *me*. She was a bit constrained just at first, didn't know what to say. I made a few strained remarks, myself, and took her around the studio lot. Before very long the ice was broken and we were talking like old friends.

"She admitted to me, frankly, that she really was an 'interesting case.' She thought so, herself. She couldn't account for it. It was as though a spell had got hold of her and though her intelligence and her common sense rejected the potency of it—there it was, actually.

"Well, I took her out to the house for dinner. My brother Ev drove us out. On the way we talked about the business aspects of my 'career.' We told her about secretaries who do nothing but answer the mail I am unable to attend to. We emphasized the fact that every letter is answered. We explained their job of sending out thousands of photographs. We told her how the songs most often requested are listed for my programs.

"**W**E arrived at the house and Dixie met us, wearing a little house dress of some sort. She was cordial and friendly. She rushed us both right up to the nursery to see the baby. I crooned to him and he took his cue perfectly and let out a howl. I donned some dusty bedroom slippers. I smoked a not-very-fragrant pipe. It was warm and I asked to remove my coat.

"We had dinner and Dixie and I talked about the house, and the fact that we would have to change cooks, and what the nurse had done about the baby's diet that day. We said we hoped we were going to have four or five children and I spoke of the time when this vogue that I shall never really understand will have passed, and how I shall then settle down to become a comfortable business man.

"Well, Dixie and I drove Frances back to her hotel that night. She was going up to San Francisco the next day to stay with an aunt for a time, but intended to come down to Hollywood again afterward. *She didn't come back.* She wrote us a letter from San Francisco—wrote US a letter. She knew what we had intended to do.

"We had intended to let her see that we were really nice, normal American people, living a nice, normal American life. I had intended her to know that I was nothing more or less than the average well-intentioned citizen—with a break in my voice! Well, we had succeeded better, though perhaps differently, than we knew. She thought that her 'obsessional fancy,' as her doctor had called it, was cured. But it was more than that. She had based her whole life on a sort of contemptuous superiority of all things practical and humdrum and everydayish, and we had shown her how 'lovely' such things can be. She hoped we would be friends for all of our lives.

"My last letter from her, a few days ago, is written from New York. She is seeing something of the chap she turned down a year or two ago. I gather that she will be seeing him for the rest of their lives!

"Now, I have told you this secret in the modest hope that it will serve to show other girls all over the country that most of us out here are just normal men with a certain cast of feature or—with a crack in our *unions!*"

Robert Habermann Sings Bing

Your editor was amused by John Fahy's email accompanying this article.

"The last time I submitted an article was to Ralph Harding for the Crosby Collector (! – last published in 1972), but so impressed was I with Robert Habermann's show that I felt that I must bring him to the attention of our members. He certainly deserves our support in what he is doing for the memory of Bing and the "Great American Songbook" (standards to you and me) of which Bing was so much a part, so I hope you are able to use the attached review in the summer issue."

"Bing Crosby in Hollywood" is the title of a show being toured throughout the U.K. by renowned cabaret singer Robert Habermann.

I caught Robert's show in Harrow in April before a most appreciative audience. He immediately established a rapport with them, beginning astutely with "Fancy Meeting You Here" and concluding with "Now Is the Hour" and between sang another 41 of Bing's hits in roughly chronological order interspersed with anecdotes and facts about Bing and his career.

Robert likes to sing the verse to a song, so we enjoyed those to "Anything Goes", "The Waiter and the Porter and the Upstairs Maid", "White Christmas", "Accent-Tchu-Ate the Positive" and "True Love" which is some indication of Robert's understanding of Bing's work.

He sang a finely judged and sensitive medley of "I Kiss Your Hand, Madame" and "The Kiss in Your Eyes" from *The Emperor Waltz*, which he admitted was not Bing's finest effort on film, and then went into swinging renditions of "Sunshine Cake", "In the Cool, Cool, Cool of the Evening" and "Zing a Little Zong".

Robert tactfully avoided reference to Bing's problems with his first sons, whilst re-creating with pianist Trevor Brown the duet version of "Sam's Song" with Gary. Space prevents me from listing all the songs. Suffice it to say that nothing important was omitted and the show ended with a medley of 13 songs some of which (e.g. "Out of Nowhere", "You Must Have Been a Beautiful Baby") didn't even make Bing's Palladium list.

Robert was discovered by legendary American singer Margaret Whiting (daughter of Richard – "Too Marvellous for Words", "My Ideal", "Ain't We Got Fun", etc.) and worked in the States, being voted Best International Performer 1994 by the prestigious Manhattan Association of Cabarets of New York.

The terrific piano arrangements are by Trevor Brown (of the Syd Lawrence Orchestra) and he accompanied Robert in Harrow, but on occasion Robert's pianist is Bunny Thompson who the cognoscenti might recall was Bing's orchestra pianist on the second Palladium season and on the last session at

the BBC Maida Vale Studio on 11th October 1977, four days before Bing died. Bunny can be heard playing solo piano for Bing on the verse to "Feels Good, Feels Right" on "The Final Chapter" LP presented by Alan Dell. (Pianists among you, imagine having Bing all to yourself for 16 bars!).



Robert in action.

Robert also presents shows dedicated to Fred and Ginger, Irving Berlin, Cole Porter, George Gershwin and Frank Sinatra and can be found at www.roberthabermann.net. He is so very much on our members' wavelength and I can't recommend this engaging performer highly enough for a most entertaining evening. Do try to catch him if he is in your area.

John Fahy

(Editor: Looking at Robert's website he certainly seems to be very busy with his various shows. He presented his Crosby show at The Studio, Marlow Theatre, The Friars, Canterbury in Kent on June 5th too.)

The New Hit List: the all-time bestselling singles – reranked by streaming stats

Michael Hann writing in *The Guardian* on March 30 posed an interesting question.

How do Elvis, Bing Crosby and Mariah fare if you take Spotify's data into consideration? We've rewritten the record books to take account of modern listening

habits.

The music industry, traditionally, has been built on measurements. It used to measure physical sales – the charts – but that has evolved into a new series of metrics. As well as physical sales, you might judge an artist's popularity by their streaming numbers, their social media stats, their YouTube followers or live ticket sales.

What's certain is that what defined an artist as popular, say, 40 years ago, is no longer an accurate measurement. What's equally true is that the old record-books no longer hold the sway they once did, because of the changes to measurements and also the changes to music consumption and listening habits. The list of the biggest-selling records of all time is a product of a bygone age, and a new way of calibrating those figures is needed.

We wanted to see how the old world would look, refracted through the new. So we asked Spotify to do some number crunching for us. First, we asked them to look at the all-time top 20 selling singles (as listed on Wikipedia) and rerank them according to the numbers of streams (the figures were correct as of the end of February). We also asked for Spotify's all-time top 20 most streamed tracks.

So what do the lists tell us?

- There is no crossover between the most-streamed tracks and the bestselling tracks. None whatsoever. The most-streamed tracks all come from the past decade, which reflects the promotion those tracks get on Spotify and social media, and that they are consumed by a young fanbase. It's notable that all 20 tracks are big pop records; the list reads like a Radio 1 playlist. The figures are probably also skewed by the fact that the big beasts of rock – the Beatles, Led Zeppelin, AC/DC – took such a suspicious attitude to streaming for so long, keeping their music off the service.

- The all-time bestselling list, when reranked by streaming numbers, shows a massive boost for those songs that have become hardy perennials – power ballads and Christmas hits. Mariah Carey's "All I Want for Christmas Is You" moves from No 14 on the sales list to No 1 on the streaming list, with nearly twice as many streams as anything else. Nos 2, 3, 4 and 5 are taken up by a run of big ballads from between 20 and 30 years ago.

- Pop's impermanence is heavily signposted. Only three of the top 10 in the reranked bestsellers list – "White Christmas", a seasonal staple, plus "You're the One That I Want" and "I Wanna Hold Your Hand" – are more than 30 years old. Maybe when the rest of the top 10 stop being radio staples, they'll stop getting the streams, too.

- The all-time bestsellers fall way behind the most popular current hits on Spotify. Mariah Carey's tally of 114m streams sounds pretty good until you realise that it's not enough to get her in the all-time Spotify top 20.

Bear in mind that Major Lazer's "Lean On" chalked up 540m streams last year alone. This emphasis on the current is only going to get stronger as the number of people streaming rises; for most people, streaming services are not a boundless back catalogue of delightful obscurities, they're a chance to programme one's own radio station of current hits..

The all-time top 20 selling singles, reranked by streaming numbers

1. (14 on all-time singles chart) **Mariah Carey – All I Want for Christmas Is You** (113,898,731 streams)
2. (7) **Whitney Houston – I Will Always Love You** (67,756,710)
3. (13) **Celine Dion – My Heart Will Go On** (50,443,976)
4. (16) **Scorpions – Wind of Change** (42,975,143)
5. (12) **Bryan Adams – (Everything I Do) I Do It for You** (39,287,271)
6. (1) **Bing Crosby – White Christmas** (35,548,184)
7. (11) **John Travolta and Olivia Newton-John – You're the One That I Want** (26,673,010)
8. (2) **Elton John – Candle in the Wind 1997** (18,838,214)
9. (4) **Mungo Jerry – In the Summertime** (14,378,863)
10. (20) **The Beatles – I Want to Hold Your Hand** (10,455,054)
11. (15) **Gloria Gaynor – I Will Survive** (7,234,495)
12. (5) **Bill Haley & His Comets – Rock Around the Clock** (7,229,298)
13. (8) **Elvis Presley – It's Now or Never** (5,932,313)
14. (19) **Gene Autry - Rudolph the Red-Nosed Reindeer** (5,096,989)
15. (3) **Bing Crosby - Silent Night** (2,792,135)
16. (6) **Domenico Modugno – Nel blu dipinto di blu (Volare)** (2,298,468)
17. (17) **Kyu Sakamoto – Sukiyaki** (1,635,302)
18. (18) **Trio – Da Da Da** (1,077,628)
19. (10) **The Ink Spots - If I Didn't Care** (943,828)
20. (9) **USA for Africa – We Are the World** (521,026)

Spotify's all-time top 20 most streamed tracks

1. **Major Lazer – Lean On**
2. **Ed Sheeran– Thinking Out Loud**
3. **Omi – Cheerleader (Felix Jaehn vs Salaam Remi Remix)**
4. **Justin Bieber – What Do You Mean?**
5. **Mark Ronson – Uptown Funk**
7. **Hozier – Take Me to Church**
6. **Justin Bieber – Sorry**
9. **Wiz Khalifa – See You Again (feat Charlie Puth)**
8. **The Weeknd – Can't Feel My Face**
10. **Skrillex – Where Are Ü Now (feat. Justin Bieber)**
11. **Sam Smith – Stay With Me**

12. Ellie Goulding – Love Me Like You Do
13. Clean Bandit – Rather Be
14. Sia – Chandelier
15. Imagine Dragons – Radioactive
16. Avicii – Wake Me Up
17. John Legend – All of Me

18. Passenger – Let Her Go
19. Pharrell Williams – Happy
20. Maroon 5 – Sugar

Michael Hann

TRADING POST

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Garland Atkins, 1801 Westbrook Circle, Gastonia, North Carolina 28052, USA

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Bing's solid gold money clip given to him by Dixie.

Contact: GAtkins4@aol.com or telephone (704) 718-1595

John Bassett, "Bingville", 15 Oast Way, Rochford, Essex SS4 1RZ, UK

"Alternate Bing Crosby – Vol. 2". Issued as a companion volume to Colin Pugh's invaluable 1988 publication (still available from the ICC), this 67-page edition continues the story by examining every alternate Take discovered since that first edition. In total, 131 titles are dealt with in this A4 size publication, currently available at £7.50 (including postage). All remittances in £ sterling should be made payable to John Bassett and sent to him at the address above.

Michael Crampton, address on inside front cover.

Michael has a supply of the book "Alternate Bing Crosby" by Colin Pugh which was published in 1988. Running to 159 pages, it gives details of the many alternate takes Bing made. If you would like a copy, send £3.50 to Michael Crampton. Europe and Ireland members should send £4.50. There are still some copies left of the excellent book covering Bing's TV appearances and Michael is offering these at the hugely discounted price of only £5.99 including postage. Also Michael has many spare copies of old issues of BING magazine and please contact him if you would like to pick some up for a nominal figure.

Festival Films, 6115 Chestnut Terrace, Shorewood, MN 55331, USA (Tel. & Fax: (952) 470-2172, e-mail: Fesfilms@aol.com – website: www.fesfilms.com/)

Ron Hall at Festival Films can meet all your NTSC requirements for Bing on DVD. They also have thousands of Public Domain films and TV shows. Films are sold on DVD-R and Mpeg2 video file formats.

James G. Muncaster, Prestbury, Cheshire, UK (tel: +44 (0) 7565 714000)

James owns the original portrait of Bing by Arthur Delaney, and he wonders whether any of our members would be interested in making over ownership of this piece. Contact James direct please.



Crosby Clubs Around the World

The ICC is very pleased to be associated with the Australian Bing Crosby Society. The society's details are:

The Australian Bing Crosby Society

Peter De Ryk, 11 Holden Rd., Kallista, Victoria 3791, Australia (tel. [03] 9755 3013 – email: abcsoc@dodo.com)

The Society has been running since 1977 having originally been formed by the late Bob Machliss. Bi-monthly newsletters are issued and there are regular film nights.

In April, the film night had a Crosby double-bill with *Pennies from Heaven* and *Road to Utopia* being shown. The June film night featured *East Side of Heaven* supported by *The Judy Garland Songbook*. Future film nights are planned for August 16, October 18 and December 6. The venue is the Library behind the Collingwood Town Hall complex at 11 Stanton St., Abbotsford, Melbourne.

Internet sites:

BING magazine

This site contains a considerable amount of reference material

and Lionel Pairpoint's marvellous radio book, Frans van der Kolff's incredible "Songography" and Keith Parkinson's magnificent "The A-Z of Bing's Movies" can all be accessed. Your editor's book "Bing Crosby – Day by Day" is on the site too as is the Bing Crosby Discography originally created by Richard Baker and now maintained by David Currington. All of these books are being updated as new information arises. Since the site was redesigned some years ago by Howard Crossland, it has been visited no less than 35,753 times. (The figure was 34,142 four months ago so it's still proving useful.)

See www.bingmagazine.co.uk

www.BingCrosby.com

This comes under the Bing Crosby Enterprises banner and contains a mass of information plus some excellent audio and video vaults which contain much rare material. And of course there's Crosby Internet Radio too!

Bing Crosby on Facebook

This also comes under the auspices of Bing Crosby Enterprises and Bing's Facebook page is at:

www.facebook.com/pages/Bing-Crosby/44544738326

Daily entries are made and the number of people who have "liked" the site is now 273,907.

Bing Crosby House

www.facebook.com/pages/Bing-Crosby-House/29630253055116

Rare items from Gonzaga's collection are frequently displayed and it's well worth a look. This Facebook page is managed by Maggie Thompson-Johnston.

Bing Crosby on Twitter

See www.twitter.com/Bingconstantly for this site which has lots of useful tweets and has 6309 followers now.

@Bing_Crosby is still the place to go for Bing Crosby Inc. There are 3896 followers as we go to press.

Harry Lillis "Bing" Crosby—"The Old Groaner"—The Bing Crosby Fan Page

Administered by Bud Lehn, this Facebook group now has 282 members. Plenty of entries being posted. Our member Dave Richards often puts up lyrics from Crosby songs and challenges members of the group to name the song. It's one of those things that challenges you until you can remember what the answer is.

Go to:

<https://www.facebook.com/groups/320952361335214/>

Crosby Fan World

This bulletin board type site is at:

<http://crosbyfanworld.boardhost.com/>

Mature and knowledgeable contributions are being made and the site is sensibly moderated by Richard Baker. If you have any Bing news please consider making an entry on the site and if there are any Crosby matters you want to discuss, this is an ideal place to do so

Jon Oye's Blog

ICC stalwart Jon has his own first-class blog with several pages about Bing showing many rare items from his collection. Go to: <http://derbingle.blogspot.com/>

The Bing Crosby News Archive

David Lobosco runs this blog which has news and many stories about Bing at <http://bingfan03.blogspot.co.uk/>

John Marshall's Compilations

John's excellent 'A Night At The Movies', 'Bing - The Written Word' and 'Footloose Follies' with their many clips of Bing can best be found by using Google as your search engine. As in *internet archive creator john c. marshall* (N. B. It won't work with other search engines, it has to be Google.)

Steven Lewis' Bing Crosby Internet Museum

Steven has put up some of the useful reference material he collected when the discussion board was active. See <http://www.stevenlewis.info/crosby/>

Have you seen

Memory Lane

the acclaimed quarterly magazine for lovers of 1920s, 1930s and 1940s music? Although the emphasis is on British dance bands and vocalists of the 1930s and 1940s, Memory Lane also covers the American bands, jazz, variety, etc. Al Bowlly - Britain's favourite vocalist is regularly featured.

Memory Lane is quality printed, fully illustrated and nicely presented with articles, CD reviews, Readers Letters, discographical features and the advertisements that you will want to read. A "must" for 78 RPM collectors.

Memory Lane also issues CDs mainly of British dance bands and vocalists, DVDs, runs guided walks in central London identifying the locations where the bands used to play, etc. and hosts nostalgic events in London.

Initial annual subscription only £10 (UK) or £15 (overseas) for readers of BING magazine. (Normal price £15 - UK, £20 - overseas.) Please send cheque payable to "Memory Lane" to

Memory Lane, P O Box 1939, Leigh-on-Sea, SS9 3UH, England.

Or visit our web site - www.memorylane.org.uk where you can pay on-line.

OTHER APPRECIATION SOCIETIES

We have reciprocal arrangements with the following clubs and societies for publicity purposes. They kindly advertise our club in their magazines and we are very pleased to return the favour.

Frankie Laine International Appreciation Society, c/o Tony Cooper, 18 Napier Crescent, Seamer, Scarborough, North Yorkshire YO12 4HY, UK (phone / fax 01723 863022 - email: tony@flias.com, website: www.flias.com/)

A magazine called *Laine Lines* is published three times a year.

International Al Jolson Society, c/o Sandy Gerloff, 419 Glenwood Drive, Douglassville, PA 19518, USA (email: Flufftwo@dejazzd.com - website: www.jolson.org)

A different Jolson radio show can be heard via the web site each week.

International Tony Bennett Appreciation Society, c/o Mark Fox, 15 Kilpin Hill Lane, Staincliffe, West Yorkshire, WF13 4BG, UK (phone: 01924 401909, email: markfoxtbas@hotmail.com).

Nat King Cole International Fan Club, c/o Roy Holmes, 18 Rutland Drive, Morden, Surrey SM4 5QH, UK (phone: 020-8648-8858, website: www.highstreets.co.uk/kcc/index.shtml)

King Cole Comments is the club's newsletter and this is issued three times each year. For a free copy, please send a SAE to Roy Holmes.

Sinatra Music Society - Mrs. Pat Harvey, National Secretary, 11 Mossbank Avenue, Burntwood, Staffordshire WS7 4UN, UK (tel: 01543-899771, www.sinatramusicsociety.com/).

A quarterly magazine called *Perfectly Frank* is issued. Fees within the UK are £15 a year; £19 for European membership and £23 for the rest of the world.

Sinatra Music Society, Dublin Branch, c/o Chris Hitchcock, 21 Roselawn Walk, Dublin 15, Ireland (phone: 003531 8212418).

Meetings now take place at 8:00 pm, second Monday of every month in the Talbot Hotel, Stillorgasn, Dublin.

Books 'n' Bing

1. 18 Holes with Bing: Golf, Life, and Lessons from Dad

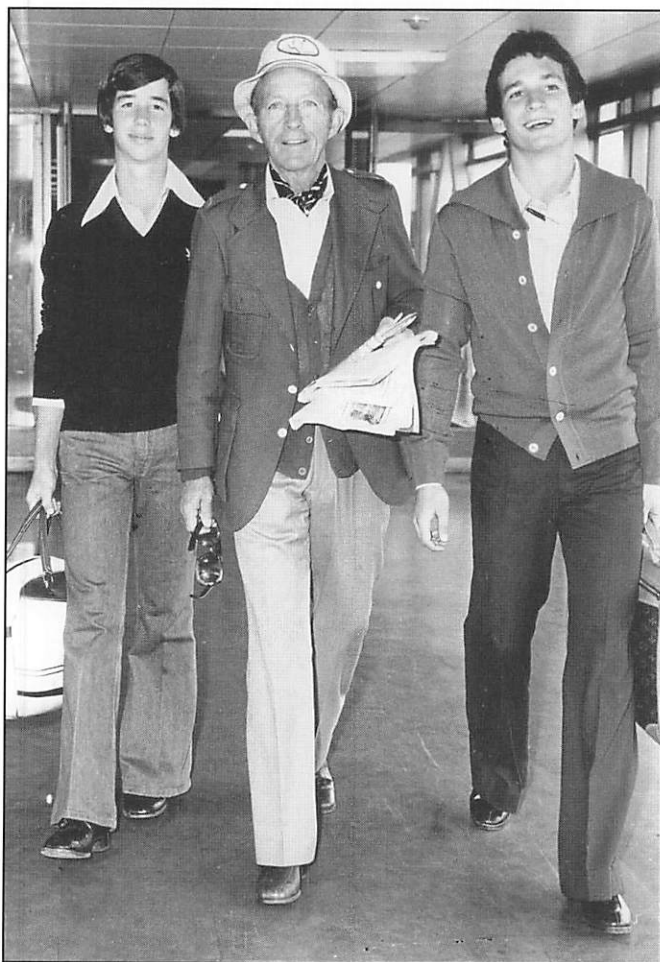
By Nathaniel Crosby, with John Strege, hardcover: 224 pages, Publisher: Harper Collins ISBN-10: 0062414283, ISBN-13: 978-0062414281; USA \$17.65, UK £16.01. Audio version per i-tunes \$16.95

Anton Garcia-Fernandez reviews this new book.

Written in tandem with California-based golf writer John Strege, *18 Holes with Bing* is Nathaniel Crosby's heartfelt tribute to Bing Crosby, "or Dad to me," as the author states in the opening lines of the book. Its subtitle, *Golf, Life, and Lessons from Dad*, holds true throughout its more than two hundred pages: the book is a sort of memoir, peppered with lessons that Nathaniel received from his father and from some of the famous people around whom he grew up. Yet it is also a chronicle of Bing's love for the game of golf, which developed into a lifelong passion. This love affair with golf lasted from the 1920s, when he began hitting the links with his friend and musical partner Al Rinker, until the very day of his passing, on a golf course in Madrid, Spain, in 1977.

Nathaniel Crosby, a talented golf pro himself, devotes most of the volume to golf-related anecdotes that demonstrate how much of Bing's life revolved around a game that he did a great deal to help popularize. Bing was, as Nathaniel has recently stated during a Fox News interview, "a golfer that sang for a living" and who "would find a way to play eighteen holes of golf about 360 days a year despite his hectic schedule." Not only did Bing form long-lasting friendships on the links, but he also came up with the pro-am format, hosting his annual Crosby Pro-Am tournament, which has survived into the present day, albeit with its name now changed to the AT&T Pebble Beach Pro-Am. As we read the book, we realize that Bing, who was a respectable amateur golfer, actually

had an impact on bringing golf into the mainstream, thus widening the cultural contributions that he had already made in music and the recording and broadcasting industry.



Nathaniel (left) with his father and brother Harry

But, most of all, *18 Holes with Bing* is an affectionate personal portrait of Nathaniel's famous father and his celebrity friends, with whom Nathaniel would form many lifelong friendships. The book dwells at length on some of the usual suspects, like Bob Hope (to whom a whole chapter is devoted) and Phil Harris, but it tends to favor the names that have a golfing connection, like Ben Hogan, George Coleman, and Jackie Burke, who is Nathaniel's godfather, to name but just three. As one would expect, the volume is full of interesting, funny anecdotes and stories, some of which hark back to the years before Nathaniel's birth, which shows that the two authors have done their fair share of serious research in preparation for the book. However, the most appealing parts are decidedly those that elaborate on memories of events that Nathaniel was able to witness in the first person, because they offer a closer, more intimate image of Bing the man as remembered by one of his sons. In this respect, Nathaniel's sketches of his father are full of loving touches and appreciation for the time that Bing always set out to spend with him and the rest of the family. Thus, Bing invariably comes

across as a caring family man, a generous, down-to-earth individual who liked being around people that he considered stimulating, no matter what their wealth and social status might be.

Throughout his life, Bing enjoyed playing golf with a wide range of partners, from anonymous caddies to British royals, always remaining his mildly competitive, charming self. His passion for the game cultivated a lifelong link to the British Isles: in this sense, Nathaniel describes his father as an Anglophile who would rather play courses in England and Scotland than anywhere else. One of the most endearing chapters in the book explores Bing's relationship with the British people and British culture, marked by a mutual respect and admiration that was cemented during the World War II years, and later in the book Nathaniel reminisces about Bing's sharing the links with the Duke of Windsor and former King Edward VIII. Once again, Bing comes off as an unassuming individual: in Nathaniel's words, whether he be playing with caddies or kings (and that is precisely the title of one of the chapters), he "valued each friend he acquired with an equal priority, never valuing one over the other because of his or her station in life."

All in all, and mostly because of the passages where Nathaniel reflects on key aspects of his father's life, his legacy, and his bond with his family, *18 Holes with Bing* is a valuable addition to the library of any serious Crosby aficionado. There are, of course, anecdotes that are already known to most Bing devotees, yet the personal stories and reminiscences present the reader with an intimate portrait of Crosby that isn't available anywhere else, at least not from Nathaniel's privileged point of view. The book is also written in a personable manner, with a prose that flows easily, and should doubtlessly be an enjoyable, quick summer read. This is not, then, merely another Bing biography—Gary Giddins has been taking care of doing a definitive job in that department for years—but a warm-hearted collection of vignettes about a beloved father figure whom golf legend and friend Jack Nicklaus fondly calls in his foreword "a great ambassador for our game . . . [and] a great man and friend as well."

Anton Garcia-Fernandez

Conversation Piece: Sportsman Bing Crosby

Sports Illustrated magazine of January 13, 1958 had a major article about Bing by Joan Flynn Dreyspool. Bing offers opinions on all kinds of sports and we thought you'd like to read it.

On the eve of his famous annual tournament at Pebble Beach, the singer turns to sports and speaks his mind

Bing Crosby, singer and sportsman, isn't the type of person you walk up to and say: "What's new?" If he feels like talking, he will. If he doesn't he won't—and that includes "hello."

I had come to Hollywood to see Crosby the sportsman—the many-sided golfer, hunter, fisherman, horseman, baseball fan and ex-player, connoisseur of boxing, football; you name it, he's done it. The appointment had been set up long before. Bing Crosby is a busy man, but he promised to fit me into a three-day stay in Hollywood, wherein he would be working on a split-second timetable. I was prepared for a rather hectic interview. And hectic it was.

I met him first on a motion picture set with Ed Sullivan, with whom Crosby was filming a TV guest spot. The scene required them to sit on stools and watch a screening of Crosby singing 'Temptation' in a vintage film, *Going Hollywood*, made over 25 years ago. Watching him as he watched his own youthful screen self, I could see how little time had changed him. At 53, he was thinner, and his face more lined; but he looked fitter too, — and more debonair. His much-caricatured ears, standing out sturdily like handles on a sugar bowl, give him an elfin boyish touch that time cannot erase. And his humor, irrepressible as always, came bubbling forth as he followed his action on the screen.

"Look at him," he said of his screen image of long ago. "He's got guts. He's a game fella—but just listen to him. 'You came. I was alone. I might have known.' Oh, what's the use. The guy's got nothin'. He'll never go anywhere."

There are some—those who encounter Bing Crosby only briefly on business matters or some formal occasion—who consider him rude. He is a man who wastes no time on apple polishing or palaver. In fact, he wastes no time at all. We talked, very often, on the run. Always on the move, he sometimes sipped coffee as he walked, looking straight ahead, avoiding people by the simple method of pretending he saw no one. At other times he would stop briefly to chat with a stagehand or a straggler, or to borrow a pen with which he would write quick memos to himself on scraps of paper torn from a script.

"You gotta keep movin', keep circlin'," he said. "You gotta keep your left hand high and keep circlin'." And, abruptly, he added: "I never get bothered much by people. I think it's because I've made good friendships in every walk of life. I know people in high places in government, in the Army, the Navy; all the way down to jockeys, touts and caddies. They're all my friends. I'm always comfortable with them. When I'm with them, nobody pays any attention to me. I know lots of people in our business who are never able to develop any other interests or associations outside of their profession, and it makes for a pretty insular existence."

This camaraderie with "jockeys, touts and caddies" in which nobody pays any attention to him is probably

the greatest single reason why Bing Crosby devotes so much of his time, effort and talent to participating in and sponsoring sports. Unconsciously, he had made a confession. He likes to be accepted on his merit, not just on his name.

On the dot of 11 a.m. one morning, he stood before an overhead microphone in the recording studio of RCA Victor. It was one of two four-hour sessions in which he was recording a Dixieland album of his own selection. Minus hat or hairpiece, he was comfortably dressed in gray-green slacks, a loose-fitting, long-sleeved yellow gabardine shirt which had "Bing" monogrammed on the pocket. His well-worn brown "chukker" shoes added a final informal note.

A dozen or more pieces of sheet music were stacked on a stand in front of him. 'Dream a Little Dream of Me' was opened.

"Let's run it over," Crosby said to the nine jazz musicians grouped around him. They had just tuned up when the studio door opened, and a photographer loaded down heavily with cameras and flashlight equipment entered.

"Hi, Gene," Crosby said, "what you doin' here?"

"I'm supposed to take some pictures of you."

"Oh, no. Got no hair on, boy. Dad's got to paint some hair on."

The photographer had worked with Crosby before. He knew better than to argue.

"Tomorrow," Crosby conceded. "You can do it tomorrow. I'll wear a baseball cap."

The photographer exited as quickly as he entered.



With Bob Scobey at the recording session

The red recording light went on and the door wasn't opened again for the next four hours.

"Let's go, Matty." Crosby stuck his hands in his pockets and hitched up his trousers. When Matty Malneck's music started, the singer's left foot began to tap and the rhythm pulsed throughout his body. Every

motion and muscle sensitized to the beat, he sang clearly, softly, distinctly. When he hit a low note, he bent his knees and depressed his body as if its lowered position helped give the notes their deeper tones.

"You ain't just dreamin', boy, you is awake," he drawled during a trumpet solo.

The first take over, he sat wordlessly on a green-cushioned stool and, stony-faced, listened to the recording being played back.

"Did it sound all right, Bing?" the control-room engineer asked.

"Yah. Let's get on to the next one."

"It won't get too hooty, will it?" he questioned once. In his early days with Paul Whiteman and the Rhythm Boys and in radio, Crosby worked with the jazz greats; the late Dorsey brothers, Artie Shaw, Joe Venuti, Louis Armstrong, Jack Teagarden, Duke Ellington. The late, great cornetist Bix Beiderbecke, also a Whiteman alumnus, was once his roommate.

Another time, the ex-drummer in him asserted itself. "I think Nick's doin' too many ticks," he said. And to the drummer: "Not quite so ticky, Nick. Over the first chorus there, make it a little lighter, nice and frothy."

"What next?" he'd ask. "Let's keep goin' while we're warm.... Go right along there, Sapphire," he said a la the Kingfish during a pause.

If a phrase didn't sound right to him, he kept singing it over and over to himself until he got the feeling, inflection, phrasing he wanted. "It would've been better if I'd learned how to read," he told the pianist.

Sometimes, between vocals, the spirit of the music was so much a part of him, hands in pocket, trousers hiked and whistling softly, that he would go into a shuffling soft-shoe, graceful, casual, content.

"Everybody loves a vamp," he commented during a lead-in.

"It gets you on and off," a musician said.

"It'd take a helluva vamp at that Hollywood Bowl to get you out there.... Man, you'd need a bicycle."

He ordered some food for the boys around 2 o'clock, and when it was delivered he kept right on, hamburger in hand, singing and chewing, never missing a beat. His eye ever on the clock, the sixth side was finished at five minutes to 3.

"Thanks, fellas," he said.

He walked over to a chair where his brown Eisenhower-type jacket was draped; took a pipe and tobacco pouch from the pockets and, puffing on his pipe, went into the control room to decide which takes he wanted to print. On his return, he put on a brown felt hat and the jacket which proved to be about eight inches shorter than his yellow shirt. This sartorial error concerned him not at all.

"C'mon," he said unexpectedly. "We'll go somewhere and talk." He led the way into the small outside lobby and plunked himself unceremoniously down on one of two chairs. The switchboard operator

did a double-take. An executive came to the rescue, offering, "You can use my office, Bing."

"Thanks."

We went inside.

"You sit at the desk," he said with surprising thoughtfulness. "You've got to write." He sank into a brown leather chair as utterly relaxed as if he hadn't done a speck of work all day. His whole manner was of warm, friendly communicativeness. But interviewed formally, his voice and words took on a scholarly note.

"I don't want to sound like a Delphic oracle or a sports pundit," he prefaced. "Sports of their very nature are controversial and opinions on sports are equally so. If you get any five guys together, guys of my experience or background, I'm sure you'd get five different points of view on any given sports subject."

"I've been interested in sports all my life," he went on, "ever since I was a kid. I can remember, in that long twilight up in the Northwest, we played kick the can or duck on the rock or baseball or handball until it finally got dark about 8:30 or 9 o'clock, and our folks would come to get us."

"We lived across the street from a Jesuit college in Spokane. The priests encouraged us youngsters to use the baseball diamonds, the handball courts, the football field. As a kid, I played everything."

"But since I was old enough to work, I've always had a job going for me. I used to get up at 5 in the morning to meet the paper cart and deliver papers. Then I'd get over to school and play handball. At lunch we'd play some more. Then after school I did janitor work or caddying or something. I liked to go to shows and have nice clothes; but since there were seven of us kids, my folks didn't have enough money to finance these things."

"When I was about 12, I got a job in the summer as a locker boy in the municipal swimming pool. I could swim pretty well, so the next year I got a job as a lifeguard and got to going to swimming meets.... I used the Australian crawl, which was very new then. A fellow who had come up from Hawaii taught us."

"Once I was invited to a meet up in Idaho. Nobody would go with me, none of my brothers. They thought I had no chance, so I had to suffer the ignominy of going with my mother, which was embarrassing."

At the memory he squirmed in his chair like a 12-year-old.

"I went because I wanted to be a man. Anyway, my mother and I went up and I came back with seven medals; firsts for diving and plunging for dives; several seconds in the 100-and 220-yard events; and some thirds in others."

"Then I got interested in baseball, and summers I played for a laundry in the semiprofessional leagues. I was about 15 or 16. Played second base. Good fielder. No hitter. Of course, at school I played on all the teams; football, baseball and basketball."

"My brother Everett went a little farther in varsity

football than I did. The first two years of college I was on the baseball and football squads, and in the second two years I started to study law."

"I was working in a law office at that time and going to law school at night. That cut out the sports in college, but in the summers I used to go down and play semipro ball on those little farm teams in western Washington. I did some caddying around that time, too. I used to swing a club now and then, but I never did play golf. Then I got to playing the drums and singing with the Musicaladers. I was doing better with the drums than I was with the law, so I gave up the law and wound up in show business."

"I started playing golf when I joined Paul Whiteman. Later on, when I began to make a lot of money with radio, recordings, the movies, I got interested in horses. They had an awful time promoting Santa Anita around this town. No one thought racing had any future here, but when I was in the East in the early '30s, I was around the big stables in Saratoga. I knew the Whitneys and Alfred Vanderbilt and those people, and I got bitten by the bug, so when they came around soliciting people to purchase stock in Santa Anita, I just took some because I didn't want to get shut out if the races started here."

"My colors were blue and gold, same as my theme song. My trainer, Albert Johnson, was a famous jockey who came from my home town. We had moderate success."

"Then I got into partnership with Lin Howard, the son of Charles Howard of Seabiscuit fame. We brought up some horses from the Argentine—Ligaroti, Don Mike, Don Bing (we brought him up as a weanling) and a good mare, Barrancosa." Methodically, he spelled out the name.

"About our second year of operation, we won all the major stakes at Hollywood Park. The horses were paying for themselves. This went on for a few years. Then we had bad luck and injuries. I went more or less into the breeding end of it, and used these horses as stallions."

"A popular misconception about horses and racing is that a famous stallion will always produce a good horse. Actually, the mare is the dominant factor in the quality of the horse produced by the mating. A mare who had racing class will probably throw good foals, and if she produced stake winners, it's a good chance she'll continue to do so, if she's bred to any worthwhile stallion."

"Well, we never had much success breeding a good horse, and through lack of success and disappointments my interest waned and I sold out about two years ago to Lin Howard."

"Like the Del Mar race track. I was in there [as president and co-founder] a few years and sold out. There was a lot of work and a lot of politics involved, and I just didn't have time for it. It was fun at first, and then it got to be work, just like everything else."

He put a match to his pipe and puffed reflectively. "That was quite a while ago," he said. "There's much more racing, bigger purses and more incentive these days and, naturally, more great riders are developed. But, possibly, outside of the top few, the jockeys aren't such good judges of pace as some of the oldtimers. This is tremendously important in riding a race.

"For example—he reached for a scratch pad and pencil and jotted down some figures. "A horse of good quality is supposed to run, if he's going a mile, every eighth in 12 seconds. Anything faster than that, going a mile or more, is a killing pace, and he's got to stop. So if a rider knows that the horses in front of him are running in 11 for each eighth of a mile for the first four eighths, they've got to back up to him.



Bing watches the morning work out at Del Mar

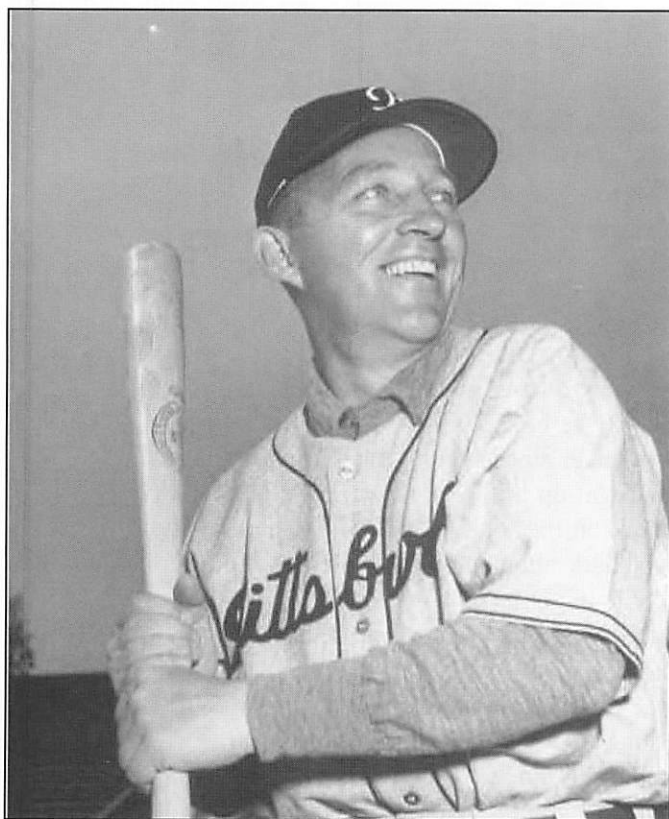
"When you hear people say that a horse closed with a great rush through the stretch, it's not so much that he's flying, it's just that the horses who were in front are running their last quarter in 27, and he's running his in 24, as he should be.

"Confoozin', isn't it? Well, figure five lengths to a second; he's picking up 15 lengths in the last quarter of a mile. This is not a novel revelation." He put down the pencil. "Anybody who goes to the races much will consider this fundamental."

I asked him about baseball, and his face lit up. "I'm an old baseball player," he said, "and I love the game. That's why I bought a 15% interest in the Pittsburgh Pirates. Of course, it's your dream to see a team you're connected with get into the World Series....

"It seems to me quite possible that we may have three leagues someday which will provide more opportunities. One thing's for sure; the heavily

populated centers in Texas and places like St. Paul and Minneapolis are going to have big league baseball someday. Look at Los Angeles and San Francisco—they can certainly support major league teams.



"There'll be no shortage of players. The Little League and youth baseball programs are going to see to that.... Baseball is a good career for any athlete. The hours are pleasant and the rewards munificent. If I was a young fellow of requisite strength and athletic ability and wanted to be a ballplayer, I'd learn to be a catcher. There's a woeful lack of first-class catchers in the big leagues. A good catcher can make an awful lot of money, particularly if he can hit a little."

A chucker in the targets

"It's a hitter's game now—too much so to suit me. I think a pitcher ought to be allowed to put a beard on the ball if he can get it by the hitter. The way these hitters tee off nowadays, a chucker out there must feel like he's standing amidst the targets on a rifle range.

"The same thing applies to basketball. All that refereeing and those whistles and those real tall guys who can almost touch the basket don't interest me. I get more kick out of a real good ball handler than a good set-shot or hook-shot artist.

"I'd rather see a good college football game between two well-matched teams than between two professional teams, barring a professional game where a championship is involved. The professional players are admittedly a little more adroit, a little more clever, but I don't think they have the deathless desire of the collegians. I don't mean that they dog it, for if they dog

it, they get beat—or released—but they’ve only got eight or 10 years of professional play in which to make their bundle and they’ve got to protect themselves.

“A player who stands out in my memory is Kenny Washington, who played for UCLA . He was a terrific passer, one of the greatest, a wonderfully deceptive runner with lots of power straight ahead, and one of the greatest defensive halfbacks I’ve ever seen. He could feint the ball carrier into declaring himself and then nail him dead. He was a top competitor and a gentleman, on and off the field.

“Gary, my oldest son, would have been a helluva college athlete, but he broke his shoulder and had to have a serious operation on it. He was a good high school fullback and a great competitor. In fact, he was a little over-zealous.”

He smiled apologetically, like a proud but proper parent who is fearful his offspring’s antics might be misunderstood.

“I saw one game where Gary fought with the opposing players and his own team and the referee. Not content with that, he got in a fight with a guy in the stands. He used to go mad trying to win. I never saw a kid want to win so badly.

“I saw him play against Alameda High School. He went through the line and made a nice gain. The opposing fullback really roughed him up. He bent down to help Gary up and Gary slugged him. Needless to say, he was through for the afternoon.

“Gary’s in Germany now. He’s trimmed down to 185 and is in fine shape. Linny, who’s a real good golfer, is in the Army and the twins have been discharged. Phil’s gone back to Washington State College to study ranching and Dennis is being tutored so he can go back to college.”

What about card playing, I asked him.

“No,” he said, “I don’t play much cards. Maybe it’s because I don’t concentrate well. I do play gin rummy if I have to kill some time, waiting for a plane or train or on a long ride someplace. But I’m a poor poker player. I like to get into every pot and this can be expensive. But it bores me to sit all night waiting for cinches.

“In golf, I think a \$2 Nassau is an adequate wager. I’ve played for all kinds of amounts, from a Hershey bar up to \$100. Sometimes you get involved with guys who want to go a little bigger, but \$2 is enough for me. I’ll also play for nothing. I don’t need anybody else’s money. I have another way of making a living and it hardly seems astute for me to give them a crack at my meager savings.”

He laughed slyly. The road to Fort Knox is paved with Bob Hope’s jokes about Crosby’s money.

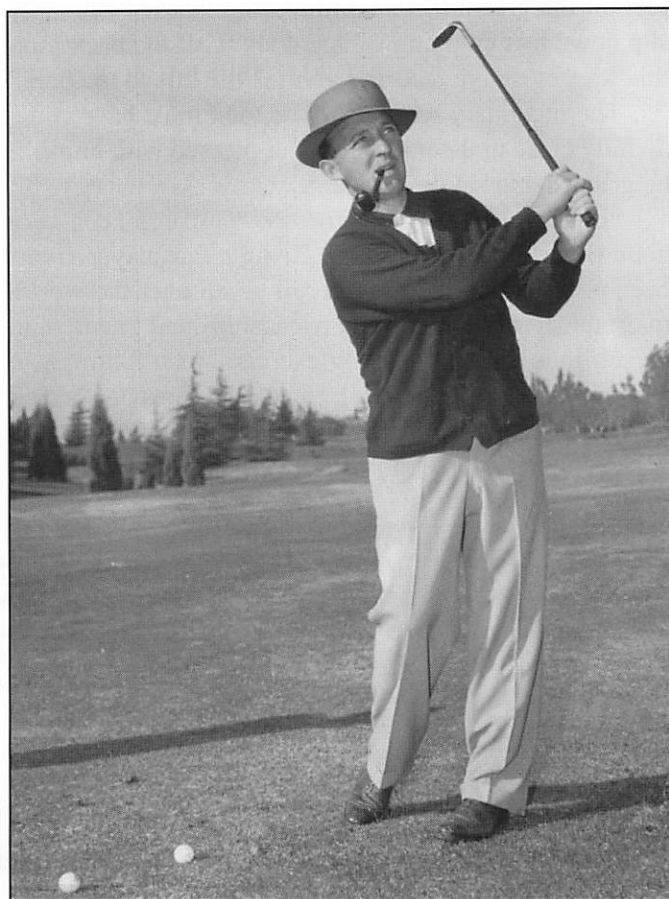
“I don’t want to get rich on golf,” he continued, “but some fellows do. Unhappily, the cupidity in some is so strong they’ll spend weeks before a tournament turning in bad scores to get their handicap up so when the actual play starts they’ll be in great shape to win the money.

I’m too hammy for this, I guess, not that I’m impeccably honest, but I spend all my time trying to get my handicap down so that I can be proud of my game—a considerable luxury, I might add.

“I think Calcuttas should be confined strictly to club members, with a limit put on the money to be bid for a team. It’s dangerous to have staggering sums put up as awards for amateur play.... They have a sign over the Bohemian Club in San Francisco which reads, ‘Weaving spiders come not here.’ This seems to me to be a singularly appropriate rule of thumb for all golf clubs.

“I watch the fights on TV and go to the big ones once in a while. I had an interest once in Freddie Steele, a middleweight champion—around 1936—from my home town. I think Rocky Marciano is the greatest who ever lived because of his inexhaustible supply of energy and incredible stamina. I saw Dempsey fight and all those great fighters—I never saw John L. Sullivan or his contemporaries—but I think Rocky could take them all, beating them on the forearms, on the shoulders until he wore them down and knocked them out.

“Yeah, I still fish,” he responded to the next query, “but not as much as I used to. I’ve found that after you’ve caught a good percentage of every kind of deep-sea fish, interest wanes. I’ve gone into dry-fly, which is really a little more entertainment and more relaxation because you’re always fishing in a different environment. All the streams are different. Conditions vary. Fishing, like golf, is a sport that makes you forget all about your other problems which is why I like it.



Bing in a 1941 benefit game.

"I play more golf than anything else these days, and I find I'm spending more and more of my time in Palm Springs, which never appealed to me too much before because it was just a resort, but since they built those two fine golf courses, Thunderbird and Tamarisk, it's become more attractive to me."

Crosby, whose handicap vacillates between 2 and 4, belongs to more than a dozen golf courses throughout the world. Phil Harris, Randolph Scott, Dean Martin, Fred Astaire, Gordon MacRae, Bob Hope, Desi Arnaz are some of the personalities who play out of Thunderbird and comprise the Crosby foursomes.

"My golf game?" he repeated. "Nothing's as uninteresting as the other fellow's golf game—at least in my group that's the attitude but, O.K., since you asked for it."

His light blue eyes twinkling, he stood up, stretched a little, tipped the brown felt hat back further on his brow, and took a couple of practice swings. Restricted in his jacket, he removed it, murmuring, "I'm helpless playing in a rain jacket. I feel like I'm trying to play out of a diving bell."

He took a couple more practice swings until he found one he liked: smooth, cohesive, compact.

"My best shots are off the tee," he said. "I'm not very long, but I'm generally on the fairway. I can control a hook or slice pretty well, if I need one. I'm a pretty good chipper." Getting into position, he hunched his shoulders, flexed his knees, put his feet close together.

"I use a seven-iron for this shot when it's five or six feet off the green. If it's a little further back, I generally slip down to a chipping wedge. Play it off the back foot, this way, close the face and give a little bite to the ball."

The imaginary wedge shot he took must have come awfully close to the pin, for, rather pleased with himself, he grinned and sat down again.

"I like golf," he said earnestly. "Golf has been very good to me, and I'm grateful. Being a fair player, it has been possible for me, anywhere I go all over the world, to establish associations and friendships and to entertain myself in a healthy, relaxing exercise. As a fellow who travels quite a great deal, this has always seemed important to me. I can always find a golf game, whether it's in Pocatello or Popocatepetl. I compliment myself,

also, that, though approaching my mid-50s, I can still make a decent showing in competitive golf. I don't know any other sport where this could be possible. But I suppose I'm most grateful to golf because, through the years, it has provided such a wonderful relief from tensions, from the problems of show business. I've found that the golf links is not a place for brooding or soul-wrestling. You leave all that on the first tee, and you feel a lot better when you come in."

That he would admit to "brooding tensions and soul-wrestling" was indeed a revelation, because for years Crosby has only let the world see what he wanted it to see—the casual, carefree crooner. A stoically self-disciplined man, the fact that he can find release in golf is a double blessing, not only for him, but for the game itself. For he has added to it.

"I've had two holes in one," he went on happily, "on a par 3 at Bel Air, about a 150-yard hole, and the other on the famous 16th hole at Cypress Point in Pebble Beach—to my mind the most beautiful golf course in the world. I used a full drive. On the day this happened, a friend of mine was watching me play the hole from the clubhouse with a pair of field glasses. Now Cypress Point is a club where on weekdays maybe eight or 10 people show up, but when this friend of mine looked through his binoculars and saw this ball go in the hole, he got on the telephone. When I finished playing and came into the clubhouse, there were about 150 people there."

"Of course, I had to pick up all the tabs and that little exploit cost me about \$300. Worth it though. I'd like to do it again."

His daydream brought him back to reality. "Gee, it's late." He sat up and looked at his watch. "Some people are waiting for me at home, and I'm going to run that picture of mine after dinner."

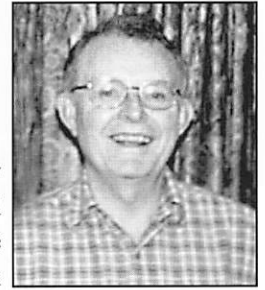
He grabbed his brown jacket and put it on. "If there's anything else you want, let me know."

Then Bing Crosby swept open the office door and hurried down the hall, the brown hat atop his head, the yellow shirt flapping beneath the jacket, a millionaire sportsman-singer in a hurry to get the rest of his work done so he could relax.

Joan Flynn Dreyspool



Celluloid Crosby



Keith Parkinson remembers Bing's leading lady in *Connecticut Yankee*.

There was a newspaper cartoon which appeared some fifty years ago. It depicted two policemen who were examining an identikit picture. The caption read, "It's Bing Crosby again". Nowadays photo-fit type profiles produced by digital tweaking can provide a fair representation of the subject. One day you will probably be able to combine a number of facial profiles and arrive at the ideal face to match your personal taste for a partner of the opposite sex. If such a process was available in the late nineteen forties then a mix of Joan Caulfield, Ann Blyth and Nancy Olson would present you with Bing's ideal leading lady. By then Bing had sufficient clout at Paramount Pictures to approve his female co-star. That happened in 1947 when *A Connecticut Yankee in King Arthur's Court* was only days away from going into production.

Initially, two attractive ladies were in the frame to play the part of Lady Alisande La Carteloise in the film:

Marilyn Maxwell and Mary Hatcher. Marilyn Maxwell had been in movies since 1942. She was blonde, could sing and had sex appeal. Mary Hatcher had appeared in *Variety Girl* (1947) and may have been known to Bing even though they didn't appear on screen together. Facially she bore a slight resemblance to Bing's second wife but she was never given substantial parts in films.

Then, when the film was a month short of its start date, film gossip columnist Sheilah Graham came up with another strong contender. She wrote, "Gail Russell is now the hottest onlooker for the...picture. They've tested her three times in the past three days. Bing however, will make the big decision when he returns to Hollywood from his hunting trip on Monday." And so Bing literally used his casting vote and Rhonda Fleming got the part.

At the time Rhonda Fleming was under exclusive contract to David O. Selznick and it cost someone



Rhonda listens as Bing tells her that it's once and for always.

\$25,000 to buy her out of the commitment. In a 1994 interview she said:

"That was Bing Crosby's doing. He needed a leading lady who'd photograph in Technicolor for A Connecticut Yankee. I fit the bill. Of course, Bing was the sole star but he had a phobia about accepting sole billing. He always wanted his leading lady's name up there beside his in case the picture didn't do well, he explained to me. That way somebody else could be blamed. I don't care what's been written in those books about Bing, he was swell. He maintained a happy set. He'd just stroll in and do his stuff, although it had been worked out beforehand in his dressing room. One day he stopped me and asked why wasn't I enjoying myself more. I said, 'Mr Crosby, this is my first "A" assignment as a leading lady. I have to wear these huge costumes. I have to dance. I have to sing with you. And you're asking me to relax?' He understood what I meant."

Rhonda Fleming was still supportive of Bing some fourteen years later when she told Gerry Stonestreet in a magazine interview:

"Bing said 'Look, Rhonda, you have a lovely voice but if you're going to sing with me you have to sing down a whole octave.' Bing was just a sweetheart and I was so awestruck being in my first starring role. Bing never liked being the only starred billed above the title so I was billed with him. He was my favourite of all the stars I worked with. One day Bob Hope walked onto the set and Bing introduced me to him. Bob said, 'Well, Bing, if you can use her I guess I can too.' So I went from being a princess with Bing to a duchess with Bob in The Great Lover."

As for her singing voice, she sang "When is Sometime" in the film and duetted with Bing on "Once and for Always" for release on Decca. In the 1950s she made a series of recordings alongside Jane Russell and Connie Haines and seems to have ended her singing career with a couple of singles for independent labels. Whether she was still a full octave down I can't say.

Buying the contract of Rhonda Fleming from Selznick was one thing, but Paramount found there were some things not for sale. It was widely assumed that songs from the original stage production would be used in the film version of *A Connecticut Yankee*. Six months before the film went into production Louella Parsons' syndicated show business column stated, "Bing Crosby's called off his trip to Europe and stays right in Paramount's back yard when the Rodgers and Hart musical swings before the cameras this fall. This means Bingo will sing 'My Heart Stood Still' and 'Thou Sweet, Thou Lovely' from the original score". The second title was, of course, "Thou Swell" but it mattered not. MGM was planning a film covering the songwriting partnership of Rodgers and Hart, who penned the songs

for the stage production of Mark Twain's original story. That opened on Broadway in November 1927, with Busby Berkeley acting as choreographer and it ran for a respectable 418 performances. The MGM film which incorporated the songs was titled *Words and Music*. Paramount predictably commissioned Bing's regular songwriters Johnny Burke and James Van Heusen to plug the musical void. Their three Crosby songs couldn't compete with Rodgers and Hart in achieving a place in the Great American Songbook. The required upbeat Bing song was 'If You Stub Your Toe on the Moon' and the love ballad, 'Once and for Always' was duetted by the film's leads. Nowadays their third composition is the one which receives most radio plays: 'We're Busy Doing Nothing'. It challenged the vocal cords of Bing's singing partners William Bendix and Cedric Hardwicke but it was a film song and no one complained. Principal photography on the film was completed at the end of 1947 and Bing recorded his tie-in songs for Decca in December of that year.

Although it was filmed after *A Connecticut Yankee*, M-G-M's *Words and Music* reached cinemas a year before the Crosby film received its premiere at New York's Radio City Music Hall around Easter time in 1949. Maybe the delay was caused by Paramount waiting to book a prime slot at that prestigious movie house. Or, because Bing did not set foot on a Paramount soundstage throughout 1948, perhaps the studio was content to allow *Road to Rio* to stand alone as Bing's only big screen appearance that year. Whatever the reason, a \$3million investment in *A Connecticut Yankee in King Arthur's Court* did not show a return on the studio's outlay for over a year following its completion.

By the time the film was playing neighbourhood houses a further year had passed. As always, the feedback from the independent exhibitors out in the sticks let it be known what the man in the street thought when he parted with his money at the box office. Two 'Fred's' provided conflicting views:

"Costume pictures mean my lowest grosses, usually. This one was no exception. Personally I liked the picture. I think Bing will stay on top in spite of yells from us exhibitors." Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

"Contrary to reports from other exhibitors, our patrons found this very much to their liking. This drew a good crowd, all of whom seemed to enjoy the proceedings a great deal. There were no complaints afterwards. My only complaint is the high rental asked for it." Fred J. Hutchings, Community Theatre, Leader, Saskatchewan.

The reviewer for "Variety" wrote, "Bing Crosby, songs and colour make pleasant entertainment out of *A Connecticut Yankee in King Arthur's Court*. It's not high comedy and there's little swashbuckling but it is pleasant". I'm not sure why swashbuckling was an

expectation but the reviewer's use of the word 'pleasant' on two occasions coincides with my own assessment. An OK film in the context of Bing's other big screen appearances in the 1940s. No moviegoer would leave the cinema feeling disappointed but Crosby fans would have felt short changed because Bing didn't get to sing much. Going back to the "Variety" review, Rhonda Fleming received more attention than Bing. The twenty six year old was about to find that the 1950s offered her major roles in well made movies. The reviewer rated both her singing and her looks when he wrote, "Rhonda Fleming's vocals please and her physical charms...are expressive enough to illustrate why the Yankee would develop a yen for her."

I'll finish with a crumb of trivia. Pub quizzes have to compete with participants taking a sneaky look on the web for answers so compilers have to be cunning to make it harder to cheat. Here's one question that can't be quickly checked on your iPad. Why was Mark Twain's Connecticut Yankee called Henry Morgan in the book but renamed Hank Martin in the movie? Because actor Henry Morgan was becoming increasingly prominent in film roles. Since the early 'forties he'd been seen in the likes of *Ox-Bow Incident* (1943), *State Fair* (1945) and *The Big Clock* (1948). Then he started to confuse moviegoers by changing his first name to Harry. That's because there was a cynical comedian also called Henry Morgan who was popular on film and television. I'll always remember our Henry/Harry as Jack Webb's sidekick when the television series of "Dragnet" was revived in 1967. Try googling that.

Next year will mark the 50th year of my contributions to various Bing Crosby magazines. It is time for someone else to cover Bing's films. Writing from a fresh perspective will be a rewarding challenge so make yourself known to this magazine's editor now. My last article will appear in the winter issue of BING.

Keith Parkinson k.parkinson1941@btinternet.com

(Editor: Keith's contributions to various Crosby magazines over the years have been prolific and BING magazine also benefitted from his incredible A-Z of Bing's Movies which can now be found on the BING magazine website. Our sincere and grateful thanks, Keith, for all your hard work.

Do we have a volunteer to fill his slot?)

King of Jazz: Paul Whiteman's Technicolor Revue

Details of this proposed new book surfaced in March along with a *Kickstarter* appeal which was aiming to raise \$15,000 by May 23 to enable this special limited edition hardcover book to be published. The publicity stated:

"*King of Jazz: Paul Whiteman's Technicolor Revue* tells the untold story of the making, release and restoration of Universal's 1930 Technicolor musical extravaganza *King of Jazz*."

Authors James Layton and David Pierce have uncovered original artwork, studio production files, behind-the-scenes photographs, personal papers, unpublished interviews, and a host of other previously unseen documentation. The book will offer a richly illustrated narrative of the film's origins, production and release, with broader context on its diverse musical and theatrical influences. The story will conclude with an in-depth look at the challenges Universal has faced in restoring the film in 2016, as told by the experts doing the work.

The 256-page book will be illustrated with over 200 color and black & white images, many of which will showcase the never-before-published Academy Award winning designs of Herman Rosse. Intricate behind-the-scenes stills will give insight into the scale of the film's ambitions, while other full-color reproductions of original music arrangements, storyboards, posters, magazine ads, programs and frame enlargements will appear throughout.



Additionally, a comprehensive appendix will present a day-by-day production chronology, synopses of deleted scenes, analysis of the film's nine foreign-language versions, a breakdown of the film's costs and box office returns, and complete listings of all the film's

performers and music cues.

King of Jazz was one of the most ambitious films ever to emerge from Hollywood. Just as movie musicals were being invented in 1929, Universal Pictures brought together Paul Whiteman, leader of the country's top dance orchestra; John Murray Anderson, director of spectacular Broadway revues; a top ensemble of dancers and singers; early Technicolor; and a near unlimited budget."

The *Kickstarter* appeal was successful with \$23, 323 being raised and the book will be published later this year.

Meanwhile Universal's new restoration of *King of Jazz* duly premiered at the Museum of Modern Art in New York City on May 13. It was the opening night film in a series dedicated to Universal's output under Carl Laemmle, Jr. in the 1930s. MoMA curator Dave Kehr programmed the impressive 32-film series, which ran for a month and included the premieres of several new preservatons and restorations from Universal. *King of Jazz* was also shown on May 14 with a repeat airing on June 14. Gary Giddins hosted a discussion of the film prior to its June 14 showing.

Martin McQuade was there and he sends his report.

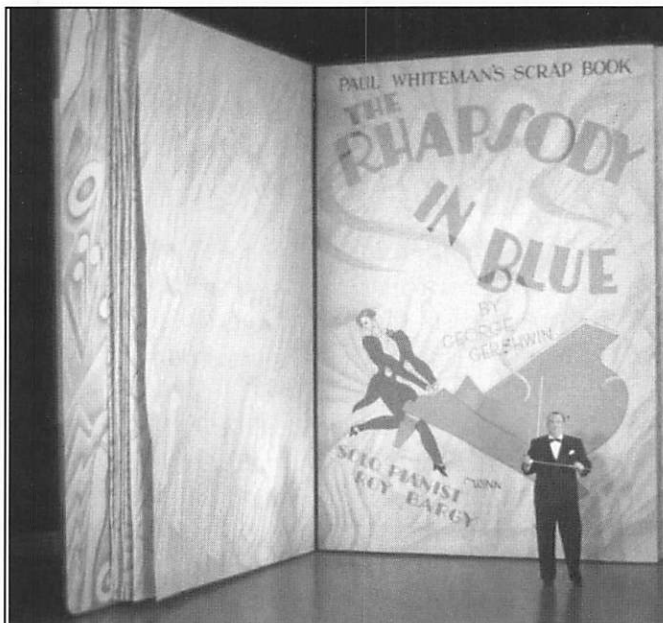
A Super Super Special Special Production

On May 13, 2016, The Museum of Modern Art in New York launched a major film retrospective entitled *Universal Pictures: Restorations and Discoveries: 1928-1937*. Here is how the Museum press office described the initial entry in the survey, organized by Dave Kehr, Adjunct Curator for the Department of Film. "The series opens with the revival premiere of the 1930 musical *King of Jazz*, shown in its full-length version for the first time since the 1930s, with its two-color Technicolor returned to its full eye-popping glory by Universal's new digital restoration unit."

MOMA's on line calendar provided further details. "In his push to establish Universal as a first-rank studio, Carl Laemmle Jr. put two super-productions on the schedule at once: the Oscar-winning *All Quiet on the Western Front* and this spectacular musical revue built around the popular bandleader Paul Whiteman. We're proud to present the world premiere of Universal's brand-new digital restoration of *King of Jazz*, now restored to its full length, with its two-color Technicolor burnished to its original glory. "Rhapsody in Blue," which Whiteman commissioned from George Gershwin, provides a lavish centerpiece—and a problem for "color supervisor" Natalie Kalmus, since blue was one hue early Technicolor could not reproduce."

When Universal celebrated its centennial in 2012, the studio announced an effort to preserve and restore its

film library, beginning with thirteen restorations including *All Quiet on the Western Front*, *Dracula*, and *Frankenstein*. In the four years since the announcement, 45 additional films have been restored including *Double Indemnity*, *Animal Crackers*, *Holiday Inn* and *King of Jazz*, *The Last Warning* and several other silent films.



The restoration of the KOJ has long been a priority among film archivists and historians. Michael Daruty, Senior Vice President of Global Operations for the studio, explained why in his introduction to the screening.

"In its day, it was special for a number of reasons. At its heart, the film was a lavish music showcase for Paul Whiteman and his Orchestra. In Universal's history, this was one of its biggest productions of its time and earned an Academy Award for best art direction. The film introduced 27-year-old Bing Crosby in his first feature film role. Also, *KOJ* is also one of the few surviving two color Technicolor films in the world. The film was released in 1930 and again in an edited Production Code version in 1933."

Mr. Daruty elaborated upon the restoration. "Our goal was to restore the original 1930 version, which runs 105 minutes. We started with a soundtrack negative in the Universal vault. About 60% of the picture comes from the original Technicolor two-color negative held by Universal. We undertook a worldwide search for elements to fill in the missing picture. Most of the remaining 40% of the picture came from vintage 35mm prints held by the Cohen Film Collection and the UCLA Film & Television Archives. One hard to find sketch was discovered on a print obtained from the Danish Film Institute. In order to retain as much sound as possible for any remaining shots that were missing we used pictures from our archives."

Mr. Daruty proceeded to explain that having visually scanned the film, the Universal restoration team

performed extensive processing on high-resolution stock. In addition, the team conducted the restoration using both the 1930 and 1933 nitrate optical soundtrack. In addition to their own in-house restoration team, Universal consulted with experts in the field, including David Pierce, founder of the Media History Digital Library in Baltimore and James Layton, manager of the Film Preservation Center at MOMA. In 2015, George Eastman House released their book, *The Dawn of Technicolor: 1915-1935*.

Mr. Pierce first took to the podium. "Paul Whiteman without a doubt headed the most popular dance orchestra of the 1920's. There wasn't anybody who could match up with him. As a businessman, he could sense the things the public wanted and he would be there when they were waiting for it. His orchestra merged jazz with the classics, taking the classical repertoire and turning it into dance music. In 1924 he rented Aeolian Hall in New York City and put on a program of modern music, which featured the premiere of *Rhapsody in Blue* with the composer George Gershwin at the piano. Whiteman, along with the director John Murray Anderson, famed for his Broadway reviews such as *The John Murray Anderson Almanac*, made the *Rhapsody* the centerpiece of the film, which has no plot, just musical numbers, specialties and short comic skits. So when you see this film, set aside any expectations or preconceptions of what a movie should be." Mr. Layton added in his address to the audience that "Anderson very carefully designed the film to have ebbs and flows."

In a conversation with me, Mr. Layton made a bit of news. "One scene with Bing has been expanded due to our restoration and that is "The Property Man" segment."

In a subsequent correspondence, he stated, "I am currently finishing a book with David Pierce on the production and restoration called *King of Jazz: Paul Whiteman's Technicolor Revue*." A Kickstarter program to fund the book proved successful.

The book will have specific appeal to Crosby fans. "We do include some new perspectives on Bing's drunken driving accident and incarceration from the film's designer Herman Rosse and arranger James Dietrich. And we'll have some other previous unpublished images of Bing from the film and when he was touring with The Rhythm Boys. We consulted the Fred Reynolds book on Bing's film career, *The Road to Hollywood* during our research and it actually led us to the print in Denmark, which contained some unique footage that was ultimately used in the restoration."

Reynolds' book does indicate the bygone elusiveness of *KOJ* in Britain - and the following passage emphasizes why this restoration is so significant. "In 1955 the film trailer was shown at the National Film Theatre in London as part of a series of musicals from the early 1930's. The British Film Institute said that the original full-length film and all

copies had been destroyed. In August 1965 the B.F.I. again stated that there was no complete copy of the film in existence but had obtained from the Royal Danish Film Museum extracts from the film which ran for 25 minutes. It was known, however, that a copy (35mm) of the film did exist in a private collection. The extracts from Denmark were shown at the National Film Theatre on 27th and 31st August, 1965 and comprised sequences in the following order: 'My Ragamuffin Romeo', 'Introduction of the Orchestra', sketch ('Wife, Lover and Husband'), 'I Like to Do Things for You' (chorus), 'Linger Awhile' (Mike Pingitore, banjo), 'My Bridal Veil', sketch ('Ladies of the Press'), 'The Melting Pot Of Music'. None of the scenes featured Bing Crosby. In 1969 extracts from this film were shown to a private audience in London and they included 'Public Park', 'The Rhythm Boys', 'How I'd like to Own a Fish Store' [This is the aforementioned Property Man segment], all of which featured Crosby, and musical items featuring members of the orchestra. The privately owned film was shown to an invited audience at the Albion Hotel, London in 1971 and in that same year was screened at the National Film Theatre. In 1973 BBC2 TV showed a special series of six early Hollywood musical films and the last of them was *King of Jazz*; it was shown in color and it ran for 85 minutes. It was also shown on BBC1 TV in 1976."



The situation was no better in the United States. Richard Koszarski, Professor of Film at Rutgers and editor of Layton and Pierce's book on the restoration, recalls viewing the rare copy from the collection of the legendary film archivist/historian William K. Everson, who was a mentor to us at NYU'S Department of Cinema Studies in the early seventies. At the screening, Professor Koszarski asked me, "Do you remember Everson's print of *KOJ* from those days? Until now, that was the best quality anyone could see on this title." This reporter recalls seeing a 16 mm print of *KOJ* during a survey of early Technicolor held in conjunction with the 1970 NY Film Festival at Lincoln Center.

An encore screening of *KOJ* occurred at MOMA on

June 14, which featured an introduction by jazz historian and Crosby biographer Gary Giddins, who informed us that the film's original release received "thunderous indifference." The picture failed, despite good reviews, mostly because the opening took place in May 1930, soon after the Stock Market crash. The growing apathy for plotless musicals, such as *Hollywood Review*, *On with the Show* and "the truly catatonic" *The Show of Shows*, certainly did not help. (Bing participated in another attempt in this vogue, the unreleased *March Of Time*, which was slated to open in September 1930 and would have been partially filmed in two-strip Technicolor) Giddins noted that in just two years the success of the plot musicals *42nd Street* and *The Big Broadcast* hastened the growth of the genre. The latter film, of course, catapulted Bing into movie stardom. Universal capitalized by cutting 40 minutes from *KOJ* and re-releasing it in 1933 as a film with Bing top billed above Whiteman, notwithstanding Giddins' statement that just a few years prior it was impossible to overstate the bandleader's popularity.

Giddins provided additional background information on the production. Wesley Ruggles (who would subsequently direct two Crosby features) was the director initially intended for *KOJ*. The studio replaced him with Paul Fejos whose zany idea to replace the musicians in the band with actors stunned Whiteman.



Whiteman with his musicians

Ultimately the director chosen by Universal head of production Carl Laemmle Jr. was John Murray Anderson, a renowned Broadway set designer, art director and producer "with an incredible visual style." Laemmle also brought in cinematographer Hal Mohr and pioneering color consultant Ray Renahan who oversaw the two-strip Technicolor process, which was limited to red and green, a limitation that prompted Natalie Kalmus to drolly warn that audiences would complain that *The Rhapsody In Blue* was blue-less.

Giddins observed, "Throughout the film green is trying it damndest to be blue." This explains why, to this viewer anyway, Bing's robin egg blue eyes appear as chartreuse. Giddins mentioned that many innovative and borderline hallucinogenic special effects enhance the film. A scene where miniature people emerge from a music box is a precursor to a similar one in Universal's *Bride of Frankenstein* (1935). *KOJ* is also the first feature film to contain animated footage (by Walter Lantz); and the first to utilize lip synching. This allowed the exorbitant shoot to continue while the elaborate sets were under noisy construction and while the clamorous camera crane was in use. *KOJ* can boast the debut of The Russell Markert Dancers, later known as The Rockettes. Moreover, the movie is one of Walter Brennan's first sound films. Indeed, Giddins calls *KOJ* "a Rosetta Stone of American Pop" as well as "Universal's answer to Fritz Lang's *Metropolis*." The film certainly is cutting-edge, abstract and quite bizarre.

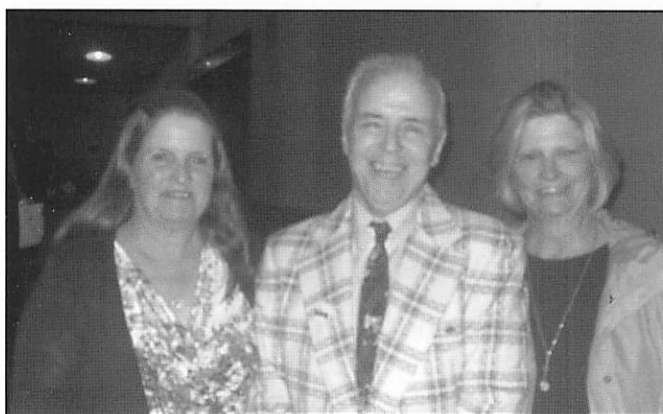
In closing Giddins posed the question de rigueur, "Is *KOJ* racist?" and then answered "of course it's racist" and then modified by stating "it's racially uncomfortable." Regardless of this contentious assertion, Giddins makes a cogent case that Whiteman was ahead of the racial curve. "In 1924 he had a mission that America would have its own music and that music would be jazz, which he saw as the folk music, the resource on which great classic American music would be created." Whiteman acknowledged that the black musicians were the best exponents of pure jazz and he sought to place them on stage. He could not overcome the opposition posed by management but compensated as best he could by hiring black arrangers, who could remain off stage.

Rumor has it that descendants of The Brox Sisters, courted by The Rhythm Boys on that "Bench in the Park" attended the May 13 premiere. Paul Whiteman's granddaughters Cindy Magill and Nancy Dantzig were definitely present and briefly spoke before the screening. Both graciously corresponded with me and shared their reminiscences.

"My name is Cindy Magill and I am one of Paul Whiteman's granddaughters. My sister and I were raised by our grandparents from a very early age. I recently worked with G. Brown for our grandfather's induction into the Colorado Music Hall of Fame as well as the permanent exhibit at Red Rocks. I have also worked closely with all of the curators of the Whiteman collection at Williams College in Williamstown, Massachusetts including the present one, Katie Nash. It was my great pleasure to also work with Don Rayno on the marvelous two-volume biography he did of our grandfather. In each of these, and many more endeavors, I have always professed not to be the expert on the life and works of Paul Whiteman but have just been able to share a little insight into the kind, generous and loving folks my grandparents were and I have supported the

many efforts to keep his music, career and life alive for generations to come.

"Life was never dull as we spent half of the year in New Hope, Pa. and half the year in Palm Springs, Ca. Our grandfather much preferred living in New Hope where he had daily coffee and weekly lunches with all the local guys (the lawyer, banker, pharmacist, gas station owner, etc.) They treated him not as a celebrity but as one of the guys and he adored not being the center of attention. My grandmother much preferred California with its warm sunshine and friends from the industry. Although there were many well-known people such as Walt Disney (I still have a Tinkerbell doll he gave me), Bob Hope, Ed Sullivan, Buster Keaton, etc. that were good family friends on both coasts, it is the families of the "local guys" that are still treasured family friends today generations later. Several will be attending the movie on Saturday."



Martin with Nancy Dantzic (left) and Cindy Magill.

Cindy remembered Bing's visits to their Palm Springs home. "He was so talented and a wonderful human being. There was no voice like Bing's! Bing was a member of the family - and family meant everything to both of our grandparents. Nancy, our brother Tom and I came to live with our grandparents in 1956 and although they still had two teenage daughters at home they took us all with them wherever they traveled or lived. It was a unique learning experience as we traveled coast to coast on the train and later by car learning about each state as we passed through it. Our grandparents were the most kind, generous, wise and funny people I have ever known. My grandfather also had a great sense of humor. The debt of gratitude I feel for all they did for us, and so many others, is as strong today as it ever was."

Nancy brought to my attention that their grandmother was Margaret Livingston Whiteman who had a career as a silent film actress. Her most famous role is "the woman from the city" in Murnau's *Sunrise*. In 1933 she wrote a biography of her husband, *Whiteman's Burden*, whom she married in 1931. Prior to her marriage to Whiteman, Livingston was acquainted with silent director Thomas Ince and was aboard William Randolph Hearst's yacht when Ince suddenly

died from a heart attack. This incident was the basis for Peter Bogdanovitch's 2001 film, *The Cat's Meow*, which Nancy recommends. "If you have not seen *The Cat's Meow*, it's a wonderful movie." Nancy told me that Bing once gave a gift of a white piano to their mother, Margo Whiteman. Nancy sent to me a photo of her grandparents elegantly seated in front of this fabulous instrument.



The Whitemans and the white piano

She also forwarded one of her poems, written with her grandfather in mind.

Enjoy your own symphony of life
Each note carefully written
To your own special tune
In the times of staccato
Try to keep the rhythm
And be at peace
With the moments of adagio
Allow the crescendos
To imprint your heart
And the final bars will be
The melody of your soul

This first intact screening of "this super super special special production" in 86 years was a transcendent experience, not only displaying the dazzling early Technicolor process and the majestic Whiteman Orchestra but also vividly revealing why Bing's rise was so meteoric. Here, at the inception of his screen career, at the very moment he took his first steps before an ever-receptive movie camera, are the idiosyncratic gestures and casual charm that would enthrall successive generations of moviegoers. He does not take himself seriously and is obviously having a ball, and we are all invited to join the fun. At one mesmerizing moment while singing "So the Bluebirds and the Blackbirds Got Together" Bing's face appears in a medium close-up and the restoration allows us to now fully appreciate his almost supernatural relaxation in his debut film.



The Rhythm Boys, Al Rinker, Bing Crosby, Harry Barris, Courtesy NBCUniversal

Bing always maintained that it was a blessing in disguise that his jail incarceration stemming from a Prohibition violation prevented him from performing the daunting “Song of the Dawn,” an assignment that fell to John Boles by default. (Whiteman did arrange a sort of work release arrangement allowing Bing to work during the day. Presumably, the filming of this number took place at night.) Nevertheless, one may imagine that outlandish chaps, a ten-gallon cowboy hat and a turgid tune would not have daunted the ever-adaptable Bing who most likely would have infused his performance with the requisite irony. Above all, Bing’s vocal brilliance, albeit briefly heard, is unsurpassed in *KOJ*. One can only imagine startled filmgoers in 1930 wondering who possessed the resonant unbilled voice heard singing “Music Hath Charms” over the opening credits. Soon the unique sound would be the most recognizable in the world. I am confident that Ms. Dantzig would agree that her poem could also have served as the credo for one incendiary Rhythm Boy with the world at his feet.

West coast residents, mark your calendars. The Egyptian Theater in Los Angeles will screen *KOJ* on Saturday, September 3 at 7 pm as part of The Cinecon Classic Film Festival. There is hope that Universal may issue a Blu-ray version.

There will be further screenings of Crosby film fare at MOMA this summer, as part of a retrospective wisely entitled *Seriously Funny: The Films of Leo McCarey*. *Going My Way* will screen on Monday, July 18 and July 27, both at 4 pm. The press release states, “Having been a devout Roman Catholic for many years, McCarey began to put his religious feelings on film, in a definite shift from his relatively carefree earlier work to a more purposeful examination of ideology. That said, he still treads lightly, focusing mainly on the old-versus-new

relationship of Crosby and Fitzgerald, and using their casual screen images to humanize priestly stereotypes. The film won seven Oscars, but don’t hold that against it.” *The Bells of St Mary’s* will screen on July 20 at 4 pm and July 28 at 7 pm. According to the press release, “This follow-up to *Going My Way* has Crosby return as Father O’Malley, teaming up with Bergman’s Sister Benedict to save an inner-city school that serves disadvantaged kids. As Crosby and Bergman navigate their romantically charged but celibate relationship, much of the comedy comes from tensions between the characters’ higher calling and their essentially flawed humanity, the fulcrum of McCarey’s worldview.”

I am grateful to Sara Beth Walsh, senior publicist at MOMA, for her gracious accommodations and for putting me in touch with those responsible for magnificently restoring this feast for the eyes and ears. In addition, I extend my appreciation to the delightful granddaughters of the King of Jazz for their generosity and time.

Of special interest: *Guitar Player Magazine’s* website will feature my web article on the relationship between Bing and his Whiteman Orchestra fellow alumnus - and *KOJ* co-star - guitarist Eddie Lang. The piece will utilize multi-media elements and will appear sometime this summer.

Like *Brigadoon*, *KOJ* seemed to come alive on June 11 and 12 when bandleader Michael Arenella and his Dreamland Orchestra presided over the 11th annual Jazz Age Lawn Party on NY’s Governors Island. With its production numbers and specialty acts, this recent Lawn Party especially seemed to be an extension of the milestone film. In fact, Michael has, with wild success, taken up the baton of “Pops” Whiteman’s jazz crusade.



Michael Arenella poses with Martin and the spring issue of Bing.

How encouraging to encounter so many people immersed in the music of the twenties and thirties - and to become acquainted with numerous Crosby fans, such as society pianist Peter Mintun (check out his many performances of Bing classics on You Tube) and singer Gregory Moore, who regularly headlines "The Dreamland Follies" portion of the festivities. Gregory, one of many al fresco revelers who also attended the premiere of *King of Jazz*, shared with me his capsule review. "After years of viewing *KOJ* on an awful "copy-of-a-copy" VHS tape, to finally see this glorious film, buffed to perfection, was positively awe-inspiring. And when the camera comes close-in on Bing Crosby, with his sly, infectious charm displayed to full advantage, it remains as amazing today as it must have in 1930, when the movie-going public first laid eyes (and ears!) on him! With *The KOJ* now returned to its original glory, today's viewers can once again see for themselves what the fuss was all about. To use a cliché, he truly "jumps off the screen"...and in my opinion, it's Bing's film! Absolutely superb!" The Lawn Party returns to Governors Island the weekend of August 13 and 14. All neo flappers and sheiks in the vicinity are encouraged to hop onto the time machine. You'll have a ball.

*When the great movie studios were in power, they each developed their own screen idols. This blurb promoted this spring's Legendary Film Stars series at the 92nd Street Y in New York. Series host Howard Oboler honored Bing on May 5. Oboler, who for many years has been lecturing on subjects dealing with American popular culture, chose extended clips from *Holiday Inn*, *Road to Morocco*, *Going My Way*, and *The Country Girl* to illustrate Bing's versatile filmography. Oboler referred to Bing as "a multi-talented human being, and as a result attracted millions upon millions of fans. He was very effective as both a dramatic actor as well as a musical performer. Crosby exhibited extraordinary range on film. This explains why audiences never tired of him."*

Oboler's cousin is Arch Oboler, the writer of the legendary radio program, *Lights Out*. Arch Oboler's career intersected with Bing's when he directed *The March of Dimes: Hollywood's salute to the President*, broadcast on January 24, 1942 on NBC.

Mr. Oboler will encore this program on August 15 at The Rogers Memorial Library, located in Southampton, Long Island, NY at 91 Coopers Farm Road. Admission is free. Call 631-283-0774 for reservations.

At a recent event at The Players Club in Gramercy Park, this reporter encountered veteran TV actor Joseph Sirola, who shared with me his one memory of Bing. "One day in 1960 my friend, actor Bradford Dillman and I were at Fox and we walked onto the set of *High Time*. We were amazed to see Bing knock off "The

Second Time Around" in just one take!"

Here is one more New York Bing event, this one with a personal connection. On April 28 at my regular singing venue, Hunters Steak and Ale House in Brooklyn, yours truly honored Bing's birthday a bit early with special emphasis on movie songs by Cahn and Van Heusen and Harold Arlen. Pianist Dan Furman accompanied me for the celebration.

Martin McQuade

Der Bingle

Member Jon Reichman in New York subscribes to the magazine *Films of the Golden Age* and in the spring 2016 issue there was a letter from a reader which Jon thought might interest us. This is what it said:

*A few nights ago my wife and I had the pleasure of watching a wonderful musical from Paramount titled *Blue Skies* (1946) on TCM. It starred Bing Crosby at the top of his game and the exquisite Fred Astaire at his peak as well. These two super stars were absolutely stunning as they performed songs by the great Irving Berlin. It is the film which features "Puttin' on the Ritz" by Fred in one of his signature dances, and the last movie Astaire made prior to his first retirement. In 1948 he unretired and came back to star with Judy Garland in *Easter Parade*.*

Did FGA ever feature a story on Bing? If not, are you going to write one? Bing Crosby was on the top ten list of box office stars for 15 years between 1937 and '54 and he placed #1 in five of those years. Only two other male stars appeared more times on the list than Bing—John Wayne 25 times, and Gary Cooper 18 times. Other top actors from the era making the list were: Clark Gable 14 years, Bob Hope 13 years, Gary Grant 11 years, Spencer Tracy 10 years, James Stewart 9 years, Humphrey Bogart 7 years, James Cagney 6 years, and Micky Rooney 6 years. Top actresses of the era on the women's list were: Doris Day 10 years, Betty Grable 10 years, Elizabeth Taylor 9 years, Shirley Temple 6 years. (Source: "Film Facts" by Cobbet S. Steinberg.)

William Oster

Mira Loma, CA

What was amazing was the reply from the Editor:

Dear William: Sorry, but we have never done a story on Bing. How I wish we had one, but so far none of our contributors has offered one to us. – Editor

A magazine called *Films of the Golden Age* has never done a story on Bing? Incredible! I wrote to the Editor offering to submit an article for consideration and my offer was accepted. The article was duly submitted on April 25 but as of June 25 the Editor did not seem to have had the time to read it despite my polite chaser.

Basil Grillo

Mr. Grillo will be known to most of you as one of the men who helped run Bing's business affairs but your Editor has to confess that he does not know that much about him. However, an article in *Broadcasting Magazine* of June 3, 1963 (page 99) filled in a few blanks as you will read.

Our respects to Basil Francis Grillo He moved from accountant to top TV producer

The jumping frogs of Calaveras county, whose prowess was immortalized by Mark Twain and is annually tested in the competitions at Angel Camp, Calif., may have provided the inspiration that turned an Angels Camp boy, Basil Francis Grillo, from an accountant into one of television's top producers with the title of president of Bing Crosby Productions. But if there is any astonishment at this mammoth leap, it is not shared by Mr. Grillo. "Look closely at the producers in Hollywood television," he said last week. "You'll find very few who started out as producers. Very few actors become producers, very few writers. Most creative people are not businessmen and if you don't have a good business operation you're not going to have a very long life in television production."

Please Yourself

"For 20 years I've been responsible for saying 'We'll do it' or 'We won't' and I'd better have some taste and judgment or I'd be in a lot of trouble. I'm not a creative man, but I know what I like and that's the only sound basis for making any decision. You can't do more than guess about what someone else will like and if your taste is a reasonable representation of the general public's you'll be OK. If not, you'd better get out of TV production fast, because if you don't you'll damn soon be forced out."

The success of BCP's *Ben Casey* leaves little doubt about Basil Grillo's ability to please the public taste as well as his own. And Mr. Grillo has high hopes for *Breaking Point*, a series of psychological dramas to start this fall on ABC-TV, the same network that broadcasts *Ben Casey*.

Program production today takes up about 90% of Basil Grillo's time, but in the nearly 20 years he has been associated with Bing Crosby, he has gotten him in and out of scores of ventures including real estate, savings and loan associations and broadcast properties, as well as records, radio and TV programs and tape recording. The Crosby association with tape recording goes back to the World War II years, when Bing's records were dubbed into broadcasts for Armed Forces Radio. The singer was fascinated by the idea of recording his radio programs at the time most convenient to him and to get away from having to show up at the broadcasting studio every week at the same time to do his programs live. In 1946, ABC agreed to let him try it.

Discs to Tape

"We started out recording the shows on acetate discs," Mr. Grillo related, "but after a transfer or two we began running into too great a loss in quality. We tried all kinds of recording speeds. We tried recording on wire. Then Jack Mullin, our recording engineer, came in with some German tape and a recorder he had brought back after the war. The result was so good we began using tape for our shows in the fall of 1947.

"But after a couple of months of continuous use the recorder began to show signs of wear, so Mullin asked some of his classmates from Stanford, who were working at Ampex, whether they could build new tape recorders for us." They could and did. The machines worked splendidly and Bing Crosby Enterprises became the sales agent for Ampex until 1955. BCE was also active in video tape development but after Ampex had become the first to develop a practical unit for broadcast use, BCE sold its tape operations to Minnesota Mining & Manufacturing.

Basil Grillo left his native Angels Camp (Oct. 8, 1910, was his birthday) at an early age; grew up in San Francisco and was graduated from the University of California at Berkeley, where he was a top miler, in the mid-depression year, 1932. For the next 10 years he had a variety of jobs - salesman, credit manager, tax auditor, CPA. He was associated with the accounting firm, Arthur Andersen & Co., in 1944, when on the recommendation of Mr. Crosby's tax attorneys, he was hired to organize Bing Crosby Enterprises.

Bing's Big Business

"Up to that time Bing had been a performer, receiving a salary for his radio and motion picture work, a royalty from his records. Now, BCE began packaging his radio shows and movies. We set up a record company, co-owned with Decca. We got into tape. And as a result of a golf game Bing had with Jock Whitney, we got into frozen orange juice. Mr. Whitney was telling Bing about Minute Maid orange juice, a product of Vacuum Foods, a Whitney company. Bing said he'd like in, so he did the company's 15-minute radio shows and got the West Coast franchise, which we operated for several years until they bought it back."

In the early 1950's Bing Crosby Enterprises went into the TV film business, producing Fireside Theatre, TV's first half-hour anthology series, for Procter & Gamble. "We made 52 shows for them and had the next-to-top rating, right behind Milton Berle. Now, a dozen years later, P & G is one of Ben Casey's sponsors and will be in on *Breaking Point*."

BCE decided early to get into TV station ownership as well as program production. "We filed for Yakima, Tacoma, Spokane, Seattle; then the freeze came. When it was over, Ed Craney, radio station operator who had also filed for TV in Spokane, suggested we go in together instead of competing for the grant. After 45 minutes I agreed. He went back home; I drew up the

agreement and sent it to him; he signed it and sent it back. It was the greatest relationship I've ever had. No argument, no fuss. We wanted to do business together and we did. We got one of the first post-freeze grants and built the station (KLXY-TV). Later on we sold it."

Bing Crosby was also part of a group which purchased KCOP (TV) Los Angeles, subsequently transferring the station to NAFI Corp. (now Chris Craft Industries) on a stock deal. He was co-owner of KMBY Monterey, Calif., with John Cohan who bought out his interest and subsequently defeated the Crosby bid for a CATV license there. A man of many interests, Basil Grillo has learned French, Spanish and Italian ("I can read them but I'll never be a linguist") and studied history and other subjects in evening classes, perhaps to keep from getting bogged down in business worries. He keeps slim and trim with golf, hunting and fishing. He and his wife, the former Jane Nunn, live in Encino in the San Fernando Valley. They have three sons: Gary, 27, an assistant director; Basil, 23, broker, and Michael, 15.

(Editor: Basil Grillo was left \$25,000 in Bing's will. Grillo died on January 12, 2006 at his home in Camarillo, Calif. He was 95.)



Bing toasts the Minute Maid staff.

One Sweet Letter From You

Members' views, opinions and comments are always welcomed and we have great pleasure in reproducing some of the letters and emails received since the last issue

Fred J. Wadsworth, Basildon, Essex, UK
Following our phone call, I enclose an extract from the March 10, 1947 issue of *Broadcasting* magazine.

LONDON LETTER

The BBC was attacked last week in the House of Commons for playing too many Bing Crosby discs during the fuel crisis.

Walter Elliot, Conservative member from the Scottish Universities, asked the Postmaster General, government minister responsible for the BBC, if the public could not have some of the cancelled "highbrow" Third Program "even in those hours which he has consecrated to Bing Crosby and Frank Sinatra?"

*(Editor: The **BBC Third Programme** was a national radio service produced and broadcast by the BBC between 1946 and 1970. It first went on the air on 29 September 1946 and quickly became one of the leading cultural and intellectual forces in Britain, playing a crucial role in disseminating the arts. It was the BBC's third national radio network, the other two being the Home Service (mainly speech-based, now known as Radio 4) and the Light Programme (now known as Radio 2), principally devoted to light entertainment and music. The Third Programme became BBC Radio 3 on 4 April 1970. It appears that the BBC cut back the hours of the Third Programme during the 1947 fuel crisis but it's amazing that a Member of Parliament felt it*

necessary to raise such a question in the House of Commons.)

Bob Grace, by email from Houston, Texas, USA

...We all share a common interest in Bing's career — which has given all of us a great deal of enjoyment — and want to keep him before the public while introducing him to a new generation.

In my own small way, I try to introduce friends — especially younger friends — to Bing and that entire generation of performers. I occasionally have these friends over for movie nights at my home. I usually offer them a choice of eight or ten classic movies and let them choose. In recent years, my next door neighbors (a couple who are now about 40 with two young teenagers) have come over often. During that time, they've chosen to watch the *Road to Morocco*, *Holiday Inn*, *White Christmas*, *High Society* and *Little Boy Lost*. While we were watching Bing sing a song in *High Society*, their 14-year-old daughter leaned over to me and whispered, "Nobody sings like Bing Crosby."

Bing's talent was so great, he would have been a star in any generation. So it's just a matter of introducing him to that generation.

(Editor: Well done, Bob. I know that so many our members like Bob are walking promoters of Bing. In addition, the long standing fan of Der Bingle will have spent copious amounts of money pursuing their hobby. Having started out buying 78s, moving to vinyl, CDs

and now downloads, he or she will have gone to the cinema to see his films, bought videos, Laserdiscs and DVDs. Then there are the books and magazines featuring Mr. Crosby. In financial terms, it will be a huge figure but of course worth every penny to the true Crosbyfile. Bing knew this which is why he was always so supportive of his fans.

It is the ICC's aim to ensure that Bing is not forgotten and we will do this as long as we can.)

Gord Atkinson, by email from Stittsville, Ontario, Canada

...I was, of course, sorry to read that you were planning on resigning as the Editor and driving force of BING. Under your guiding hand and resourcefulness the magazine has been a source of pride for all Crosby fans.

I am equally sorry that no one has offered to become your replacement. No doubt the "age factor" of so many members is a determining factor.

I sincerely hope that an enthusiastic replacement comes forward. It is a major responsibility that requires concern; and commitment.

We are all greatly indebted to you for the superb commitment and guidance you have always displayed. If I was much, much younger and in good health I would volunteer to keep the Crosby blue and gold flag flying...

Richard Muirhead, by email from East Calder, West Lothian, Scotland

Thanks for the latest issue of BING as always a great read. Sorry to hear that you have decided to vacate your Editor role, you will be greatly missed. BING and the ICC have moved on from strength to strength over the years.

I was 14 years of age when I joined the ICC and BING was a very different publication then, albeit just as enthusiastic and supportive of the great man, but printing technology was fairly primitive. I'm 61 now and the quality of publication and editorial content continues to entertain and motivate enthusiasm for Bing, your guiding hand and that of Michael and your team deserve the highest praise.

Little did I know when I bought my first Bing record "Do You Hear What I Hear" closely followed by the MFP re-issue of the Bing/Bregman album (still my all-time favourite Bing recording), that the talent of HLC would stay with me for all these years.

Grateful thanks Malcolm for all your hard work, motivation and particularly for maintaining Bing's profile so effectively.

George Patmore, Cressage, Shrewsbury, Shropshire, UK

I am very sorry to learn that you are resigning as editor of BING Magazine (and likewise to Greg Van Beek as co. editor).

It is only natural that volunteers in any organisation

can reach a stage where they decide that they feel they should take a well-earned break. However - reading between the lines - it seems that certain criticisms of your efforts have been made which have brought about your decision to resign as editor and Greg as co-editor.

I do not share your view that the magazine needs a younger man with more expertise in magazine layout/journalism. We are not a trading company. What we need we already have i.e. enthusiasm, loyalty and a sincere interest in Bing and his entertainment in its many aspects.

To me the BING magazine as currently produced is one to be very proud of. It is to a professional standard. "If it ain't broke don't mend it".

...Remember that we are enthusiastic subscribers who should not be lightly dismissed as of no consequence.

(Editor: George's nice letter was one of many expressing the same thoughts which we received and I certainly feel very guilty about stepping down. I will however help my successor in every way possible to ensure that the magazine goes forward and continues to promote Bing's legacy.)

A Note from Australia

Graham Pascoe writes from Bathurst, NSW, Australia:

The 'Life' supplement in the weekend edition of our national daily newspaper THE AUSTRALIAN on 12-13 March featured a prominent article 'A wine romance. Our toast to the cinematic tipple'. Introduced by a full-page cover photo of Humphrey Bogart and Ingrid Bergman sipping glasses of red wine, the two-page story was illustrated by several photos celebrating 'three cheers for wine on the silver screen'. One showed Bing and Frank Sinatra in that notable scene from *High Society* as they sang 'Well, Did You Evah?' Bing doesn't get many mentions in our media these days so I suppose that we should be encouraged not only by its inclusion but also by the fact that the caption did not name these two stars, unlike some of the other captions. Perhaps the author Max Allen realised that Bing and Frank need no further introduction.

The first page of BING #172 did not contain the news that I would have wished to read. I would like to thank Malcolm Macfarlane for his contribution, over many years, to the Crosby 'family' of enthusiasts and especially as editor of the splendid magazine. He may not be an expert in the print media but he can be proud of his achievements which have meant that all of us who have received the magazine over the years have eagerly awaited each issue.

I wasn't aware of Australian Idol winner Damien Leith's 'duet' with Bing on 'Galway Bay' so it was helpful to learn of it via the article 'The Parting Glass: An Irish Journey' and I made a point of watching the

YouTube video. Damien was brave singing with Bing's wonderful version of that song. It had been a big hit for Bing after his Decca record was released in Australia in November 1948. It was backed by 'My Girl's an Irish Girl' and both were chart hits, 'Galway Bay' for 45 weeks (reaching number three) and the other for fifteen weeks (to number ten). David Kent ranked 'Galway Bay' as the seventh top song of 1949, just one of seven Bing songs for the year in the top twenty-five. (He rated 'Far Away Places' at number four.) The record sold an astonishing (for those days) 70,893 copies despite being out of stock for many weeks in 1949 because EMI could not keep up with the demand. By 1955 it became the second-highest Crosby single by sales, behind the 1944 issue of 'Adeste Fideles' with 'Silent Night, Holy Night' of which 89,234 copies moved off the shelves after it replaced the earlier Decca with Bing's 1935 recordings of those classics.

For some time I've been listening to Greg Van Beek's *Nostalgia Radio Time* and now I've tuned in to Arne Fogel's *The Bing Shift*. Special thanks to BING magazine for alerting us to those broadcasts which we overseas folk can hear at our leisure because they're archived.

If I was to ask Australians 'of a certain age' what they remember about Bing Crosby I expect they would say his recording of 'White Christmas' and his adventures with Bob Hope and Dorothy Lamour in the Road pictures. I wonder how they might react to the articles on those and other movies by Keith Parkinson and Noel Murray which I've just enjoyed in my copy of BING.

Needless to say, Australians were introduced to all of the Roads beginning with Singapore in 1940 and ending with Hong Kong in 1963. Which of the seven Roads was most successful 'Down under'?

Road to Utopia understandably has special significance for Keith Parkinson as the first time he saw Bing in a movie in 1946. (I can't remember my first time.) Noel Murray concludes his opinions with a rating of *Road to Morocco* on top and *The Road to Hong Kong* in last place, with *Road to Utopia* in second place.

My best assessments of the various films are based on how long they were screened in their first runs in cinemas in Australia's two largest cities, Sydney and Melbourne, adjusted to allow for the seating capacities in the cinemas. Before I go any further, it's worth noting that in the 1940s and 1950s many films (and certainly those which starred Bing Crosby) which were screened in central city cinemas in Sydney went to a smaller second-run cinema in the city just after their first runs finished and before they went to suburban cinemas. That practice also occurred in Melbourne in the 1940s. Furthermore, most of Bing's films were revived in later years in Sydney cinemas which specialised in revivals.

There's no doubt about *Road to Morocco* being at the top of the Roads in both Sydney and Melbourne. It

opened in Sydney in April 1943 at Sydney's Regent Theatre. The advertisement promised 'Bob and Bing in a harum-scarum fling!' According to the review in *The Sydney Morning Herald* in the following week it delivered on the promise: 'It is one of their [Bob, Bing and Dorothy] funniest...Bob Hope...is immensely entertaining'. It ran for nine weeks which turned out to be the longest first run in Sydney for any of the Roads. The Regent was one of Sydney's largest cinemas with seating for 2236 patrons. After *Road to Morocco* opened in Melbourne in June at the nation's largest cinema, The State (which seated 3339 patrons) *The Herald's* film critic described it as 'a crazy adventure and one of the funniest in which Bob Hope, Bing Crosby and Dorothy Lamour have been associated...Bing Crosby reveals himself as a light comedian besides a crooner'. Its first run lasted for eight weeks.



"Morocco" was popular in France too.

There's a difference in the second-placed Road in Sydney and Melbourne. In Sydney *Road to Utopia* is ranked number two with a six weeks run at the 2678-seat State but *Road to Rio's* five weeks at Melbourne's State places it ahead of the nine-week run which *Road to Utopia* had at the much smaller Princess Theatre in Melbourne, its capacity being only 1624.

The least successful Road movie in Sydney must be the adventure which took our stars to Hong Kong but in Melbourne that 'honour' belongs to *Road to Bali* in which our heroes' adventure begins with their escaping

from irate fathers in Melbourne.

What of the others Roads? In Sydney, Zanzibar, Rio and Bali are equal third with *Road to Singapore* sixth (that is, second-last). In Melbourne, the rankings after *Road to Utopia* are *Road to Zanzibar*, *Road to Singapore* and *The Road to Hong Kong*.

Television introduced another generation of Aussies to the Road films. All were shown on our small screens in the 1960s and 1970s. During that twenty-year period, the greatest numbers of appearances on Sydney TV were *Road to Singapore* and *Road to Morocco*. Each appeared twelve times. The least often screened was *Road to Rio*, with only seven.

Ken Crossland set me thinking about songs from the Road films and his conclusion that *Road to Morocco* is musically the best of the bunch is not surprising. I have my own favourites but, once again, I'll let the Australian music lovers be the judge.

Until the late 1950s there were no 'official' music charts in Australia. Many years of research by Sydney musicologist David Kent enabled him to retrospectively prepare and publish his *Australian Chart Book (1940-1969)* in 2005. His main research sources were the hit parades broadcast by radio stations or published by newspapers or music-oriented magazines. Additionally, he was able to obtain monthly (wholesale) sales figures of EMI records from 1940 to the end of the 78 era, at a time when EMI was, for the most part, the only major record company in Australia. Thus, what follows can reasonably be regarded as an objective assessment of the popularity in Australia of the songs from the Road movies.

MOONLIGHT BECOMES YOU
WORDS BY
JOHNNY BURKE
MUSIC BY
JIMMY VAN HEUSEN



From the PARAMOUNT PICTURE
"ROAD TO MOROCCO"

Separate Song Numbers—
MOONLIGHT BECOMES YOU
CONSTANTLY
THE ROAD TO MOROCCO
AIN'T GOT A DIME
TO MY NAME

STARRING
Bing CROSBY Bob HOPE
Dorothy LAMOUR

STERLING
MUSIC PUBLISHING CO.
350 WITT STREET
SYDNEY
FAMOUS MUSIC CORPORATION
401 BROADWAY, NEW YORK
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Each
Price **2/-** Net

Bing recorded 'Moonlight Becomes You' in June 1942. Fifty-eight years later William Zinsser wrote in his informative book *Easy to Remember: The Great America Songwriters and Their Songs* of that song, 'Song and singer were perfectly matched; romantic drivel delivered with conviction and absolutely no strain; it was as if Crosby had been born to sing it'. The Aussie Decca with 'Moonlight Becomes You' and 'Constantly' was released in July 1943, two months after the film's first screening. The music magazine TEMPO reviewed it with admiration: 'Oh Mister Crosby, what a rendition, in fact one of the best records you've ever made...A record to treasure'. It became a double-sided hit record for Bing. David Kent's assessment was that 'Moonlight Becomes You' was in the charts for seven months with its best achievement number two position. Its hit status was shared with Skip Nelson and the Modernaires singing with the Glenn Miller orchestra. Bing's 'Constantly' was in the charts for four months, reaching number ten position.

Road to Rio yielded two Australian chart hits for Bing in 1948. 'You Don't Have to Know the Language' and 'But Beautiful' (on different Deccas) charted for two months reaching positions 14 and 15 respectively. The only other song from the Road movies to make a place on the Australian charts was 'Sweet Potato Piper' from *Road to Singapore* but only for one month at nineteenth position.

A favourite of mine is 'Too Romantic' from *Road to Singapore*. I'm pleased to report that it 'nearly charted' in 1940, as did two of Bing's duets with Bob Hope in 1946: 'Put It There, Pal' from *Road to Utopia* and 'The Road to Morocco', on the same disc.

A final word on 'Moonlight Becomes You' is warranted. Australians enjoyed a feast of Crosby records in 1943. Not only was 'Moonlight Becomes You' a big hit but also it was one of seven Crosby recordings to be ranked in the top 25 records of the year, in seventh position. The others were 'White Christmas' (number one), 'I Don't Want to Walk without You' (2), 'The Anniversary Waltz' (5), 'Blues in the Night' (9), 'Be Careful, It's My Heart' (14) and 'Moonlight Cocktail' (18).

Graham Pascoe

gpascoe34@bigpond.com

But First....A Song!

We reprinted an old article by the much missed Lionel Pairpoint in an earlier issue and this was well-received. Here's another missive from Lionel which he wrote for the April 1993 issue of BING magazine – which happened to be the first issue put together by your Editor.

My formative years coincided with the heyday of the 'B' Western when, along with several hundred other

scruffy, young enthusiasts, clutching that essential three-pence and a bag of aniseed balls, I joined the Saturday morning 'rush'.

We were not drama critics. We knew nothing of back projection. We even believed the dance hall gals were just there to dance with the cowboys and although we became familiar with every boulder and patch of scrub on the studio backlot, we firmly believed we were in Tombstone, Deadwood or Dodge City.

The box office totems whose flickering images we worshipped were far removed from our small world. They didn't have to eat Brussels sprouts, decimalise fractions or stay indoors when it rained. They didn't answer to Sidney, Reginald, Trevor (or Lionel!); they had far more interesting names - Wes, Tex, Cal and Slim and they ate sourbelly and beans, roped steers and rode vast ranges under an even bigger sky.

However, I was not as other boys. But before you leap to hasty conclusions, let me explain. Yes, I whistled and stamped with the best of them, when Ken Maynard was knocking seven bells out of them ornery rustlers and I happily echoed the hoots of derision during the (perfunctory) romantic interludes. What set me apart from the common herd was a reluctance to participate in the babble of conversation which broke out when our clean-cut hero strummed an introductory chord, on his guitar. If I'd dared, I would have called for hush because I wanted to hear the song.

Many of the movie titles reflected popular songs or, at least, a few, well-chosen words from a lyric - 'Goldmine In The Sky'; 'Tumbling Tumbleweeds'; 'Boots and Saddles'; 'The Old Corral' etc., and in my mind, during the walk home, I would try to recapture the words and 'clip-clop' rhythms.

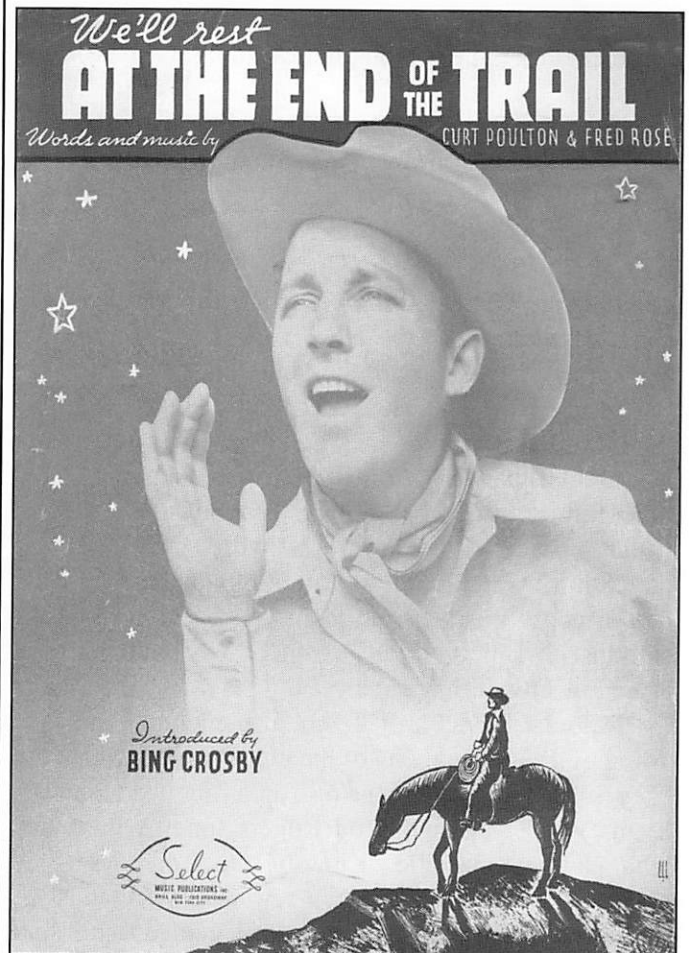
Alas, more than half a century has elapsed since those palmy days and the Western is virtually deceased. In those that survive, the hero is invariably unshaven, doesn't send his shirts to the laundry and uses stronger expletives than 'goldurn' or 'tarnation'.

Nevertheless, I am still a pushover for a cowboy song, particularly when it is sung by Bing Crosby and experience has convinced me, that there are others, out there, who might agree. At this point, just to put the cat among the pigeons, let me offer you a startling statement from the recent, excellent publication 'Jazz Singing' by Will Friedwald - "...In these years he (Bing Crosby) didn't just experiment with different genres, he created them - 'San Antonio Rose' launched the country record industry..." I daresay that there are students of that style who would not concur with this assertion. I will take no sides in any polemic that may ensue. Instead, I shall adjourn to a quiet corner and contemplate those songs of a Cowboy/Western flavour which still survive from Bing's radio broadcasts.

Just to prove that some of the most enduring of these songs were written by those who had only scant knowledge of the real West, the earliest, available

example, from a Woodbury Soap programme, in April 1934, is a splendid interpretation of 'Ole Faithful' by Carr and Kennedy. Several learned works (including the *Oxford Companion to Popular Music*), wrongly assume that the Kennedy mentioned, is Jimmy but in fact, this particular collaboration was with his, not so famous, brother, Joseph Hamilton Kennedy. The song also managed to dupe the American press when its rendition, by John Boles at Will Rogers' funeral, prompted the *Los Angeles Times* to report it as being 'an old cowboy ballad'.

A Kraft Music Hall show from January 1936 provides a faultless performance, by Bing, of 'Roll Along Prairie Moon' although its Western connection is tenuous, the sole point of reference being the word 'prairie'. It was popular on both sides of the Atlantic and would probably have worked as well with 'Harvest', 'Silver' or any other two-syllable adjective. There are four more songs from Kraft broadcasts between 1936 and 1937 which Bing had recorded, commercially, within the same time span. Two of them are 'trail' songs - 'Twilight on the Trail' and 'We'll Rest at the End of the Trail', 'Twilight' together with 'Home on the Range' are said to have been favourites of the late Franklin D. Roosevelt and a manuscript copy of the song by Sidney Mitchell and Louis Alter, together with Bing's recording, were presented to the Roosevelt Memorial Library, at the request of Mrs. Eleanor Roosevelt. In the version heard on radio, Bing is accompanied only by the Paul Taylor Choristers and piano.



'We'll Rest at the End of the Trail' and 'There's a Goldmine In The Sky' both demonstrate the much used theme of the cowboy and his steed, moseying off to meet the 'Big Boss' in the sky. The former of the two, closely follows the commercial recording, including the powerfully whistled half chorus but the broadcast version stays closer to the lyrics, as written and - 'Goldmine in the Sky' is again, effectively sung with only piano and choral accompaniment.

The last of the quartet, 'My Little Buckaroo' is likely to be dismissed by the cynical as sentimental mush. That is, unless you have ever sung it to a three-year old, 'little buckaroo' of your own when a tear may have trundled down your wrinkled cheek! Personally, I prefer this radio version of the lullaby with Bing substituting humming for some of the whistled passages in his recording of the song.

There would, no doubt, be a lynching party on my trail if I omitted 'Ride, Tenderfoot, Ride' which has appeared on several private issues. The pedigree is impeccable, out of the Johnny Mercer/Richard Whiting stable, the necessary ingredients are there - 'Gotta tend your cattle - best you can, Hold your liquor - like a man...' John Scott Trotter's arrangement owes a little to 'The Last Round-Up' but it all adds up to a perfect exercise for the famous tonsils.

Not wishing to ignore the 'Injuns', I am going to introduce 'Red Wing' (Nov. 1938). Bing bounces merrily along with this charming little ballad which dates from 1907 and there will be those who may recall this melody, at their mother's knee, in parodied form, commencing 'The moon shines tonight on Charlie Chaplin...'

In addition to John Scott attempting to mislead us with an opening arrangement more familiar as the introduction to the commercial recording of 'Poinciana', the British writers, Carr and Kennedy (this time, it is Jimmy!) effect a greater deception on the American press, again. Less than a week after this broadcast, by Bing, of their song, the New York Times of the 8th November, 1939 carried the following: "Doleful US Ballad Is Favorite At The Front; British Troops Singing 'South of the Border'"!

The film *The Forest Rangers* starring Fred MacMurray, featured the canon 'Jingle, Jangle, Jingle' which provided a delightful duet with Mary Martin on the 28th May 1942 and we can only wonder why Bing didn't record this wartime favourite, by Frank Loesser and Joseph Lilley which became a No.1 Hit for Kay Kyser, in July of that same year.

Before I leave Kraft, I should mention Bing's first airing of a song from one of the great Western Musicals. 'The Surrey with the Fringe on Top' is duetted with Dale Evans whose husband, Roy Rogers (one of the many who claimed the title 'King of the Cowboys') had appeared on the programme, a few weeks previously. - As might be expected, her missed cue, doesn't faze

Bing, in the least!

One of the few songs of the style under discussion that Bing recorded twice was 'Gotta Get Me Somebody to Love', written by Allie Wrubel for the unjustly notorious Western, *Duel in the Sun*. It has always been something of a puzzle as to why he chose to record this number, in consecutive years, accompanied on both occasions, by Les Paul. The song makes three appearances on Philco Radio Time, the most unusual being a typically mellow version heard on 8th January 1947 with piano accompaniment by Skitch Henderson.

The programme of the 22nd October 1947, includes two of those songs, commonly labelled 'Traditional' but their roots can often be traced. This was, probably, Bing's last broadcast of 'Home on the Range', a song with which he had been closely associated and had recorded on three separate occasions.



As a sales promotion, Philco were offering a free, autographed copy of Bing's recordings of 'Where the Blue of the Night' and 'Home on the Range' with every Model 1201 sold and he submits this rendition, as a sample. The words and music were written in 1872 and it is now the official State Song of Kansas. Following this Bing and Burl Ives have fun with a duet of 'Sweet Betsy from Pike', an even older tune which began in Britain as, 'Vilikens and His Dinah'. Two years previously Bing had recorded 'Betsy', (a thinly disguised version, attributed to Terry Shand, Jimmy Eaton and Dave) Kapp), with the Andrews Sisters.

Used several times during the series, the deceptively simple lyrics of 'Blue Shadows on the Trail', were admirably suited to Bing's easy style and provided him with a minor hit, on record, in 1948. Featured in the Disney, animated, musical pot-pourri, *Melody Time*, the harmonies of the Sons of the Pioneers were effectively portrayed against a background of sharply drawn shadows depicting the desert, at night.

The popularity of the haunting 'Riders in the Sky' spanned Bing's transition from Philco Radio Time to Chesterfield, being heard in both series. The idea for this 'Cowboy Legend' was born from a meteorological phenomenon which produces dark, scudding clouds, resembling the phantom riders of the lyric. As in his record of the song, all versions are accompanied by Perry Botkin's guitar but the echo chamber effect is somewhat overdone.

Also heard on Chesterfield were the spoof, 'Lonesome in the Saddle', written by and duetted with comedian, Fred Allen and stirring performances of 'Across the Wide Missouri', notably, with the Cass County Boys. Usually regarded as a sea shanty, the song had its beginnings as a land ballad and found its way down the Mississippi/Missouri Rivers to the sea.

A curiosity from the General Electric radio series, gains a place, if only for its allusions to 'stagecoaches', 'outlaws' and 'sheriffs' together with its convoluted history. 'Salomee (sic) With Her Seven Veils' was written by Jule Styne and Bob Hilliard for the Broadway flop, 'Hazel Flagg', a musical based on the film *Nothing Sacred*, starring Carole Lombard and Fredric March. Paramount adapted it, in turn, as a vehicle for Martin and Lewis and next to *White Christmas*, *Living It Up* was their top money-maker of 1954.

More typical was 'Tenderfoot' (18th June 1953).

The lyric packs in every cliché in the book with the inevitable saddle-swaying rhythm, providing ample scope for the celebrated whistle and was the last, true example of the genre that Bing recorded, as a single. The song was composed by Bowen, Botkin and Brill - You may have heard of Bob Bowen and Perry Botkin but you will be more familiar with 'Brill' who was none other than - Bing Crosby!

Lack of space prevents me from covering, 'When the Bloom Is on the Sage' (on my copy, you can actually hear 'the bacon frying!'); 'Ragtime Cowboy Joe'; 'Tumbling Tumbleweeds'; 'Buttons and Bows' etc., or the host of jokey Western skits and sketches that peppered these radio series, featuring, not only, the self-styled 'Creepalong' Crosby but also The Lone Ranger, Wild Bill Elliott, Gary Cooper, Hopalong Cassidy, Judy Garland or Bob Hope.

Finally, to those critics who may claim that some of my selections have strayed from the original theme, I would say that I have attempted to choose a few of the more unusual items, together with a handful of my own favourites. If you agree with any of my 'likes' it is merely happy coincidence - If you disagree, that's fine too but be outta town by sundown or ah'm comin' fer yuh!

Lionel Pairpoint

BING ON THE BOX

Malcolm Macfarlane surveys the TV and radio scene of the last four months.

TV highlights - USA & Canada

Crosby films and other items seen on TV since last time include:

A Connecticut Yankee in King Arthur's Court	TCM
Going My Way	TCM
My Favorite Brunette	TCM
Pennies from Heaven	TCM
Robin and the 7 Hoods	TCM
That's Entertainment	TCM

Thank goodness for TCM!

USA & Canadian Radio

Crosby Internet Radio has continued 24/7 with selections changing at monthly intervals. It's great to hear so many shows, mostly in excellent quality. We are hearing Philco, Chesterfield, GE, Kraft, Command Performance, the Crosby-Clooney shows plus the BBC 15-part series and John Salisbury's programs from KXL. Particularly interesting are the 15-minute Bing Crosby

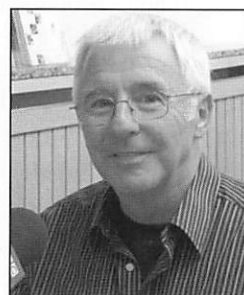
Shows originally heard between 1954 and 1956 as many of these have not been available since their first broadcast.

The second series for GE had contained a weekly 'discussion' between Bing and Ken Carpenter on such heavyweight subjects as 'Government', 'Communism' and 'Collectivism'. This sort of propaganda surfaced occasionally in the 15-minute series too with Bing touching on the subject of democracy and the lack of freedom in Russia etc. This was following the era of McCarthyism of course but it's interesting to note how propaganda was probably just as rife in the USA as it was behind the Iron Curtain.

One very rare item I spotted was Bing and his brother Bob singing "Love's Old Sweet Song" for possible inclusion in the Chesterfield show of November 15, 1950. The song was not used and as far as I know had not been heard since.

Make a point of listening to Crosby Internet Radio whenever you can. Go to <http://bingcrosby.com/crosby-internet-radio> or use the link in the News section of the BING magazine web site

Greg Van Beek's weekly radio series Nostalgia Radio Time on 1420 AM WJUB has continued its long



run on Saturday nights starting at 9 pm (CST) / 10 pm (ET). Greg always has a "Bing Sings" segment in the hour-long program and on May 7, he broadcast his annual Bing Birthday Bash. He used 18 songs going from "I've Got the Girl" through to the 1977 version of "Once in a While". Nice to see that he used a TV song "The Men in My Little Girl's Life". That song always brings tears to my eyes.

You can catch Greg online at the www.1420thebreeze.com site or you can listen to the previous two weeks shows by going to the website and clicking on the 'audio archives' link.

Arne Fogel's weekly radio program "The Bing Shift" is still being broadcast on Sundays at 8 p.m. (CST) on KBEM-FM "JAZZ 88" (88.5 FM) in Minneapolis & St. Paul, Minnesota. It can be accessed on demand at <http://kbem.podbean.com/?s=The+Bing+Shift> and it's always enjoyable. As an example, the April 10 show featured Bing singing Jerome Kern songs.

Make Believe (1928) - Can I Forget You? - Ol' Man River (1954) - All Through the Day - I Still Suits Me (with Lee Wiley) - Day Dreaming
PLUS

My Heart Is Taking Lessons (1938) - I Might Be Your Once-In-A-While - Let a Smile Be Your Umbrella - I Like to Do Things for You - I've Got My Captain Working for Me - Glow Worm (1952) - Pistol Packin' Mama - Moonlight on a White Picket Fence - Mary's a Grand Old Name - La Borrachita (1975)

Jack Boyle's BING for the SEASONS show is receiving some really nice feedback from his listeners, and growing "Likes" on Facebook both for the shows themselves and the Bing Page. Jack comments: "I am quite amazed at the makeup of the audience, reflecting every occupation, age and background. Our single biggest demographic, by the way, is the academic world, i.e. high school students and teachers; college students and teachers."

In March, Jack broadcast "Songs of Ireland" as a nod to St. Patrick's Day picking up the usual Celtic favorites and adding in Bing and Rosie's "The Daughter of Molly Malone". The April show was "Swing into spring" and Jack used "Spring Will Be a Little Late This Year" as an opener and featured the four songs Bing had sung with "April" in the title. Amongst the other tracks used to illustrate the theme were "Mountain Greenery", "Where the Morning Glories Grow" and "I'll Be with You in Apple Blossom Time" (with Mary Martin).

"Bing for the Seasons" began its 2nd year in May with a "Latin Fling!" with Bing and friends singing classic romantic hits with a beat in both English and Spanish. Songs such as "A Rainy Night in Rio", "Adios Senorita" (with Rosemary Clooney), "Cuando Caliente El Sol" and "Solamente Una Vez" were featured. June brought a "Southland Dixie Showboat Special" and Bing's versions of "When It's Sleepy Time Down South", "Way Down Yonder in New Orleans", "Swanee"

and many other classic songs of the south were heard.

The program now airs twice monthly, the first Sunday of the month at 7 pm, with an Encore Presentation on the third Sunday of the month at 9 am ET on Hudson Valley Public Radio's JAZZ FM (and on the Internet at HVPR.ORG).

We thought that the **Star Spangled Radio Hour** had disappeared forever but it can now be heard at <http://www.cruisin1430.com/media/podcast/star-spangled-radio-hour>. Shows which may still be available for listening are KMH May 3, 1945 (featuring King Cole Trio), KMH June 15, 1944 (Bob Hope was the guest) and Command Performance # 75 (Betty Grable was a guest).

And don't forget Rich Conaty's long-running "**The Big Broadcast**" shows. Ken Crossland is a regular listener and he tells me that Rich has been hosting the program on WFUV New York, from Fordham University, New York's Jesuit College, since 1973 and his weekly running total of shows is now over 2200.

Ken continues "Conaty started young and only recently celebrated his 60th birthday. The tag line for the show is "Music discovery starts here" and indeed it does. One of the great things about the show is that the listeners get to hear some of the great all-time standards from the 20s and 30s played and recorded at the time they were brand new and in that sense, it's like stepping into a time capsule. And there is always plenty of Bing in every show. It provides a rare chance to hear the groaner alongside his contemporaries of the early 30s, first hand evidence that from the word go, he was just in a different league."

"The Big Broadcast" can be heard live on Sunday nights from 8pm-Midnight (ET) but you can listen again through the WFUV archives on the Internet.

Member Croft O'Toole has drawn our attention to WECS Radio 90.1 FM, the Eastern Connecticut State University radio station. There are two programs which will be of interest to those who can pick up the station. The first is *Oldies Come to Life* hosted by Morgan Cunningham on Friday evenings between 7-10 p.m. Morgan regularly plays Bing. Have a look at *Oldies Come to Life* on YouTube and Facebook for further information. The other show is *Chatterbox Old Time Radio* presented by Christine Guarnieri on Saturday nights from 6pm. to midnight. Again plenty of Bing and our kind of music.

TV highlights - UK

Films and other items seen since our last issue was prepared were:

Let's Make Love	SkyDramaRom
The Country Girl	SkyDramaRom
Sgt. Bilko Presents Bing Crosby	Forces TV
White Christmas	More4

The showing of *White Christmas* on May 30 brought

press comment in the Daily Mail.

"Bank holiday Monday may not have brought the glorious sunshine that we'd hoped but nonetheless viewers were left baffled by More4's decision to air the film *White Christmas* this morning. People rushed to Twitter to question why the seasonal movie was on television in May, seven months ahead of the festive season. Matthew Gordon tweeted: 'It's a late May bank holiday and more 4 are showing White Christmas. Go home, @More4Tweets you are drunk.'"

Billy Connolly presented an ITV series titled "Billy Connolly's Tracks Across America" in April and it was nice to hear Bing and The Andrews Sisters singing "Don't Fence In" in the Arizona episode.

UK radio

The main event was of course Michael Feinstein's magnificent tribute to Bing on BBC Radio2 which we have already reviewed in this issue.

The National Presenters

Songs played on BBC Radio2 of which we were aware over the last four months were:

Desmond Carrington: Sam's Song (June 10) - Ac-Cent-Tchu-Ate the Positive (June 17)

Clare Teal: Swinging on a Star (March 13) - The Waiter, the Porter and the Upstairs Maid (April 10) - Exactly Like You (May 8) - How About You (May 22). Clare is obviously a huge fan of Bing and as she played "Exactly Like You" for 90-year-old Len Turner, she introduced it saying "I love the way Bing scats on this, very Bing, very unique and very, very hep." After the record had finished, Clare again commented "...effortless, the vocal just flies by and the scat is perfect for the record."

Elaine Paige: I Love You, Samantha (March 13)

Dermot O'Leary: Gone Fishin' (May 21)

Don Black: Anything You Can Do (June 19)

Vanessa Feltz: Love in Bloom (March 3)

Madeley on Sunday: Well Did You Evah? (April 3)

Claudia on Sunday: If I Knew You Were Comin' I'd've Baked a Cake (May 1)

Jo Whiley: Swinging on a Star (March 3)

Pick of the Pops: True Love (April 16)

Other National programmes

Breakfast with Martin Handley on BBC Radio3. True Love (June 1 and June 11)

Inheritance Tracks on BBC Radio4 Extra: You Are My Sunshine (March 5 - chosen by Rob Brydon) - White Christmas (June 4 - chosen by Don McLean)

Jarvis Cocker's Sunday Service (Radio6): The Spaniard That Blighted My Life (April 3)

The local radio presenters

Anne Hopper at BBC Radio Cumbria (and on the Internet at www.bbc.co.uk/radiocumbria) has again used plenty of Der Bingle's songs in response to requests made on her Saturday night shows (10pm-midnight). Anne gave a lovely tribute on March 5 to one of her regular listeners, our own Trevor Wagstaff, who had died a few days earlier. She played the soundtrack recording of "Moonlight Becomes You" in memory of Trevor and for his wife, Pat. The tribute was downloaded by Trevor's son-in-law and was played at the wake. Also on her June 25 show, Anne reported on Jason Liddiard's recent meeting in Warrington. In the 4-month period covered by this issue, Anne played no less than 43 songs by Mr. Crosby including rarer items such as "You're the Top" (with Ethel Merman), "The Whistler's Mother-in-Law", "April in Portugal" and "Where the Turf Meets the Surf". She certainly keeps Bing's name alive in the North West of England.



Anne continues to welcome requests by email to anne.hopper@bbc.co.uk so email her if you want to hear Bing on the radio. She plays at least one for me every month. There's a "Listen again" facility for up to 28 days after the initial broadcast.

Bill Rennells *Harmony Night* show on BBC local radio stations throughout the South East of England and on the Internet always has plenty of Crosby. It's a three-hour broadcast starting at 10 p.m. on Sunday evenings and he too has a "Listen Again" option. ICC member Stan White makes sure that Bill has a good number of Crosby requests and at least six of his favourites were played. We missed some of the programmes so there might have been more. Nice to hear Bill playing "Laugh and Call It Love" for Stan from the latest 'Good and Rare' CD and Ian Lawrence got some songs played too including "This Love of Mine" and "Oh, How I Miss You Tonight". Bill kindly played "A Quiet Girl" for me.

Please join in and email Bill with your Bing requests to bill.rennells@bbc.co.uk so that we keep Bing's name

to the fore in the South East of England.

The Late Paul Barnes, the two-hour show hosted by Paul Barnes over seven BBC local radio stations and on the Internet starting at 11 p.m. on Saturday nights has a regularly monthly segment featuring the 2013 Crosby calendar (the last one we issued). He plays the calendar song each time and usually adds another Crosby song or two on each occasion. In March, Paul played "My Kinda Love" with a remembrance of ICC member Trevor Wagstaff who had just passed away. In playing the March selection from the calendar, Paul sent birthday wishes to the redoubtable Stan White who is a keen supporter of the programme. On June 4, Paul used the calendar photo of Bing in *Road to Morocco* as a prompt to play "Ain't Got a Dime to My Name", "Road to Morocco" (radio version) and finally "Moonlight Becomes You" from the film soundtrack. We have offered to send Barnsey some more of the old calendars if that would help but he particularly likes the 2013 version as he and Stan White suggested many of the songs listed on it.

It is a lot easier to interrogate the BBC web site nowadays to see what Crosby songs have been played although not all the presenters use the site. The following have been shown as being played on the local BBC radio stations and most of these shows have a "listen again" facility. Interesting to see how often "True Love" pops up.

Beverley Humphreys presents *Beverley's World of Music*: (BBC Radio Wales) – Gone Fishin' (March 6) – Dear Hearts and Gentle People (April 17) – The Road to Morocco (with Bob Hope) (April 17) – Well, Did You Evah? (June 19)

Chris Needs (BBC Radio Wales): – The Isle of Innisfree (March 3) – True Love (June 21)

David Allen: (BBC Radio Surrey) Where the Blue of the Night (April 16) – Far Away Places (April 30) – True Love (May 7) – When Irish Eyes Are Smiling (May 7) – Mona Lisa (May 21)

Gaby Roslin: (Radio London) Well, Did You Evah?

Jo Good and Simon Lederman: (Radio London) Wait Till the Sun Shines, Nellie

Marc Griffiths: (BBC Radio Cymru) Straight Down the Middle (May 7)

Neil Foster: (BBC Radio York) Ac-Cent-Tchu-Ate the Positive (May 15) – Now You Has Jazz (May 22) – Road to Morocco (May 29) – True Love (June 26)

Richard Green's Vintage Chart Show (BBC Radio Guernsey): – True Love (April 10)

Roy Noble (BBC Radio Wales): I'll Be Seeing You (June 5)

Sean Coyle: (BBC Radio Foyle). Too-Ra-Lo-Loo-Ral (June 7)

Songbook with Eamon Friel (BBC Radio Ulster) – McNamara's Band (March 17) – St. Patrick's Day Parade (March 17)

Sunday Club with John Bennett: (Radio Ulster) – Comedy skit with William Frawley - KMH Jan. 6, 1944 (March 13) – The Isle of Innisfree (May 1)

The Jazz House: (Radio Scotland) - How About You (with Rosie – June 1)

Unforgettable with Gerald Jackson (BBC Radio Lancashire) – It's the Natural Thing to Do (March 13) – All Through the Night (June 5)

Unforgettable with Graham Dene: (BBC Surrey) Blue Hawaii – Sweet Leilani (both May 15) - White Christmas (June 5).

We regularly mention the Angel Radio station in Havant, Hampshire (www.angelradio.co.uk) which broadcasts a Bing radio show on Tuesday mornings at 9:30 a.m. In May, the station was granted a radio licence to put on a special Bing Crosby fortnight on DAB to celebrate his birthday. This was on air from the 1st May to 14th May on digital DAB over a huge area of the UK. The two weeks featured Angel Radio live shows but the recorded shows were replaced by ICC member Jim Reilly's Crosby shows 3 or 4 times each day with a smattering of Crosby radio shows too.



Tony Smith with some of his Crosby albums

Tony Smith, founder and station manager of Angel Radio, said: "I'm so pleased to be able to share our love of Bing Crosby and the other, often forgotten, stars of the past with appreciative listeners all over the country. We have the radio transmission company, Arqiva, to thank for making this 'once in a lifetime' celebration possible. I'm sure the fortnight will bring reminiscence therapy to everyone who tunes in."

ICC member Vic Coleclough was one who enjoyed the shows and wrote to me about them.

In June, your Editor was contacted by Tom Stevens the presenter of a show called 'Siren Simply Jazz' on Siren 107.3 FM a community radio station based at the University of Lincoln. He wanted to talk to me about

Bing and we duly did a 24-minute interview for a later broadcast. The ICC has given the station five Crosby CDs and Tom used three tracks from then to top and tail the interview. The interview was circulated to those members whose email addresses I have.

Australia

John Funnell's "I've Heard That Song Before" from 2 p.m. to 4 p.m. every Wednesday on WNY FM 88.9 features Hollywood and Broadway favourites. It includes Bing every week and the show can be heard online at www.wynfm.org.au/. Previous shows can be accessed too.

The Golden Days community radio station on 95.7 FM in Victoria continues to have a half-hour programme at 3.00 p.m. on Wednesday afternoons called "On Air with Bing" which broadcasts a complete Bing Crosby radio show each week. This is presented by Bob Horsfall.

Other radio programmes featuring our man are Peter O'Brien's "Music Showcase" on Eastern FM 98.1 (Mondays 12 noon to 2 p.m.) Loris Young's show on 3WBC FM 94.1 (Tuesdays 10 a.m. to 2 p.m.) has plenty of Crosby too.

Malcolm Macfarlane

macwilmslo@aol.com

Once In A While

Personalities associated with Bing who have died since our last issue was prepared include:

Frank Sinatra Jr., died of cardiac arrest in Daytona, Florida on March 16 at the age of 72. He had pursued the almost impossible goal of matching his father's famous voice, but while his timbre was similar to the late singer's baritone, he lacked his father's personality and his singing, while proficient, lacked his magic.

Sinatra Jr did not do too badly, releasing several albums and playing some major venues, but he never found stardom. "In the entertainment business," he said, "the mark of success is your name coupled with a famous motion picture, television series or hit record. I have had none of those things. Therefore I do not regard what I do as a success."

In fact he became more famous as the victim of a kidnapping which took place on December 8, 1963, when he was 19 and embarking on his musical career. Abducted from a motel room at Lake Tahoe, Nevada, by three gunmen, he was taken hostage and held in a Los Angeles hideout for four days. The kidnappers demanded a ransom of \$240,000.

Because of who his father was, the case dominated the headlines. The US Attorney General Robert Kennedy offered the government's support; J Edgar Hoover activated the FBI, and the mob boss Sam "Momo"

Giancana volunteered his services. "Please," Sinatra is supposed to have told him, "let the FBI handle this."

Frank Jr was released unharmed after his family paid the ransom, but because the kidnapping ended so quickly and without violence, it sparked a rumour that Frank Jr, or possibly his father, had orchestrated the kidnapping as a publicity stunt to promote Frank Jr's career – a claim that resulted in some British news organisations having to pay libel damages to the Sinatras. "This family needs publicity like it needs peritonitis," was Frank Sr's reported response.



Frank Jr with his father in the 1960s

Francis Wayne Sinatra was born in Jersey City on January 10 1944, the middle of Frank Sinatra's three children by his 12-year marriage to his first wife, Nancy Barbato. His elder sister, Nancy, would achieve fame as a rock singer and actress; his younger sister, Tina, would become a television producer. From the moment he was born, Frank lived in the glare of publicity focused on his father. Within hours of his birth, press cameras were in the hospital room, flashing at his mother, cradling her son in one arm and a large photograph of Frank Sr (who was off making a film) in the other.

Shortly afterwards the family moved to Los Angeles, but Frank seldom saw his father and their relationship was not easy. It became even more distant from 1951 when Sinatra left his wife to pursue the actress Ava Gardner. The closest Frank Jr came to his father was through listening to his records, which he found "pleasing, pleasant musical conversations".

Frank took piano lessons from the age of five and, aged 17, having spent much of his childhood in boarding schools, formed a group with former members of the Tommy Dorsey Band. He released his debut album, *Young Love for Sale*, a collection of standards, in 1965.

But Beatlemania was at its height and the album's rather dated content – and invidious comparisons with his father – made Frank Jr the butt of jokes. While his sister Nancy ploughed her own furrow with “These Boots Were Made for Walkin’,” Frank remained in his father's shadow, working casino lounges and what he called “little hole-in-the-wall clubs”.

The bleak father-son relationship remained unchanged by the kidnapping, so Frank Jr was amazed in 1988 when his father called him out of the blue and asked him to be his musical director. “After my friends had revived me with the smelling salts, I said: ‘Why me? There are better musical directors’. Then Pop said something which pleased me. He said: ‘Maybe another singer will understand what I’m trying to do’.”

Sinatra Jr joined his father – by now in his mid-seventies and slowing down – and served as his conductor/musical director until his death in 1998. But their relationship never got any easier. *The Times* journalist Clive Davis recalled seeing one of Sinatra's last concerts, in which he “suffered memory lapses and began to snap at his son. Not a pretty sight”, and it was the producer of Frank Sr's Grammy-winning album *Duets II* (1994) who invited Frank Jr to join his father in a duet of “My Kind of Town”. Frank Jr himself admitted to reservations, because all the other singers on the album were stars: “I never was. And I was in great fear ... that people would have just cried nepotism.” Yet critics noted that his smooth baritone stood up well against the older man's.

The similarities between their voices were evident on Sinatra Jr's tribute album, *As I Remember It*, made to commemorate his father's 80th birthday, and after his father's death Sinatra Jr worked to keep his music alive by touring the world in his show, *Sinatra Sings Sinatra*.

A polite and somewhat melancholic man, he remained modest about his accomplishments. If it was not for his father, he told an interviewer in 2006, “I wouldn't be noticed”.

He had various relationships but was married only once, in 1998, to Cynthia McMurrey. The marriage was dissolved after two years. He is survived by a son from a previous relationship.

Frank Jr was used to mixing with the Crosby family from childhood and in February 1969 he got together with Bing and Gary Crosby again as they recorded a *Hollywood Palace* show. They sang a medley of songs finishing with “Fugue for Tinhorns”.

In 2003 at the celebrations of Bing's centenary at Gonzaga, Frank Jr was one of the speakers at the banquet. He spoke sincerely and easily without any notes at all. He told of his early memories of going to Bing's home to watch *The Legend of Sleepy Hollow* with the Crosby sons, which he considered as one of the finest bits of animation he had ever seen. He indicated that much had been said about Bing the singer but not enough about Bing's acting ability. Frank said that Bing

was a very fine actor and he recalled how during the making of *The Country Girl* he (Frank Jr) had effectively had Grace Kelly as a baby-sitter during one meal he attended with his father and Bing. He told us about attending the 1956 *High Society* premiere in Hollywood and how there were spontaneous standing ovations at the end of four different songs in the film including of course the “Well Did You Evah” number. Mr. Sinatra offered the opinion that Bing and Peter Falk walked away with the honours for *Robin and the 7 Hoods* and then he told us about his own opening at the Coconut Grove. Frank received a good-luck telegram from Bing including the words, “This old room was kinda lucky for me.”



Frank Jr meets ICC member Judy Schmid at the Gonzaga celebration in 2003.

When Frank Sinatra was making *Come Blow Your Horn* in 1962, Frank Jr was talking to him in his dressing room about a programme he had seen in which it was stated that Al Jolson had been the greatest effective force in show-business up to that time. The older Sinatra quickly refuted this saying that it was Bing who deserved that accolade. Frank Jr said that “Bing was a great man” and he concluded by stating that he felt “like a visiting fireman” and if ever Bing's sons were to speak in Hoboken he knew how they would feel.

James Sheldon, the TV director, who worked on hundreds of shows including “The Millionaire,” “The Twilight Zone,” “The Fugitive,” “Batman” and many more, died on March 12. He was 95. Sheldon once estimated that he directed about 1,200 episodes of television over his long career. Among them are 44 episodes of “The Millionaire,” an entire season of “The Bing Crosby Show” and several episodes of “Room 222,” “Love, American Style,” “That Girl,” “The Fugitive” and “My Three Sons.” He also directed the pilot of “Family Affair.”

Manhattan native Sheldon, born Leonard James

Schleifer, was accepted by the University of North Carolina's resident theater company, the Carolina Playmakers, after high school.

He would go on to become a page, then tour guide, at NBC in the early '40s. His first TV job came when he worked for a host of interview series "We, the People."



James Sheldon directing a sitcom episode with Joan Fontaine

Sheldon wrote about his experience as producer of Bing's sitcom series in his autobiography.

It was a happy time, and I kept the set happy because it wasn't necessary to "direct" Bing playing Bing. One of the things I learned as I worked with him was that he had a tendency to lose his energy as the day progressed. However, when we were working on the musical numbers in each episode, Bing was all there. That gave me the idea of having the rehearsal pianist available at all times, to play in between takes while the lighting crew got ready. The music cheered Bing, and he performed better. The atmosphere on the set was like a cocktail party. Other celebrities would drop by sometimes. Even Lucille Ball (who owned the studio [Desilu]) would come on the set to say hello and chat with us once in a while.

John Scott Trotter was an important member of the creative staff of the show and a joy to work with. He had been with Bing for years, and knew just what was workable for him. For the songs, Bing didn't want to pre-record the audio and then have to lip-synch to it when being filmed. Most musical films were done with pre-recording, but we did it live with a piano. Then John Scott would put it together on the dubbing stage, with the orchestra just hired for the session, and synch it to Bing's voice.

Bing was always on time and always very professional, but the perks of stardom were part of his deal on that series. Occasionally, we would use an extra camera to get more coverage without taxing Bing too much. Bing's contract also required us to finish with him by six o'clock every day. It was nice to be able to count on getting home at a reasonable hour. I also enjoyed having a home base instead of going to different locations or soundstages each day. I even had my own office and

telephone at Desilu.

The Bing Crosby Show only lasted for one season. It was a pleasant half-hour, although not as successful as Crosby had been in the past. The ratings had not been great, but I'm told the reason the show wasn't picked up because Bing didn't want to continue. At this point in his life Bing didn't need the money, or the work. The bursitis in his shoulder caused him pain, and I think he just got bored doing the show. It was a shame, because I had a lot of fun working with Bing. When he decided not to keep the series going, Bing sent me a very nice letter, which I have reproduced here.

(James Sheldon, writing in his book *Before I Forget - Directing Television: 1948-1988*)

Dear Jim:

I told you on the set, but I wanted to put it in writing - in all my experience, Jim, I've never worked with a nicer fella than you, or a fella more qualified in your job.

Your patience is inexhaustible. I can't recall any time on the set where you ever exhibited any signs of falling apart, blowing up, or taking a walk - and you had many situations where such behavior would have been justifiable. Tremendous control, old boy!

I had a great time just because of the fact that you were at the helm, and in spite of my bursitis problems.

I do hope we can get together on a film sometime - any one of the projects we discussed should be definite possibilities.

As far as the series is concerned, I don't think we made a single episode that we have to be ashamed of or worried about. I just got into that type of thing about five or six years too late.

With all this wild semi-pornographic type of thing that audiences are viewing nowadays, it's not conceivable they're going to have much of an appetite for our gentle, casual stories.

The way the trend is going it's conceivable that Norman Mailer and Tennessee Williams and fellas of that stamp will soon be doing all the writing.

Well, in any case, we closed on a high point - with Pamela Curran on the set, didn't we?

Hope to see you, Jim, either in New York or on the Coast -

Always Your Friend,

Bing

(Editor: Members who would like to know more about Mr. Sheldon should see Martin McQuade's excellent article 'Just Let Bing Be Bing' in BING #140, page 36)

Janet Waldo, the voice-over actress who played sprightly teenagers for decades on popular cartoon shows, most notably "The Jetsons" and "Wacky Races" died on June 12 at her home in Encino, Calif. She was 96. She had originally attended the University of Washington and joined a local repertory company, before entering a talent contest in Seattle, where she was spotted by Bing. She had bit parts in films including several Crosby movies such as *Sing You Sinners* (minor role), *Paris Honeymoon* (village girl), *The Star Maker* (Stella), *If I Had My Way* (Miss Courtney), *Rhythm on the River* (Westlake's receptionist), and on radio shows

including "The Adventures of Ozzie and Harriet." She later appeared on "I Love Lucy," "Get Smart" and other television shows.

Janet Waldo broke through as the title character on "Meet Corliss Archer," a CBS radio show about a girl next door that ran from the early 1940s until the mid-1950s. In 1962 Ms. Waldo landed her first, and most enduring, animation role. She played Judy Jetson, the teenage daughter on "The Jetsons," Hanna-Barbera's futuristic answer to "The Flintstones." The show initially lasted only one season; those episodes ran in syndication until new ones were made beginning in 1985. Ms. Waldo also played Judy in the television movie "Rockin' with Judy Jetson" (1988). Her role in "Wacky Races" was as Penelope Pitstop.

GORD ATKINSON'S 'THE CROSBY YEARS'

Gord returns with a memory of Paul Whiteman which fits in nicely with the review of *King of Jazz* earlier in this issue.

Reminiscing back to the beginning of my career in broadcasting I am amazed at the passage of time. It was way back in 1947 as the Canadian representative of *The Club Crosby*, that I hosted my first program featuring Bing's recordings.

As a neophyte broadcaster I also conducted my first celebrity interview. To say that I was a nervous beginner is an obvious understatement. My debut as an interviewer was with no less a musical figure than the legendary maestro of the 1920's and 1930's, Paul Whiteman. So dominant was his stature in both girth and popularity that Bing dubbed him, "the mighty mahatma of popular music." His insight and influence played a major role in launching Bing's career.

The Whiteman musical brand straddled both the pop and classical fields. His recording of Gershwin's *Rhapsody in Blue* was world famous. He was in Toronto that year to conduct a Gershwin concert at Canada's historic Massey Hall.

At that time he was also touring to promote the first of his biographical books, *Records for the Millions*. One chapter was entitled, *Der Bingle and Others*. We discussed his early days with Bing and their enduring friendship. In a wonderful insight into their early association he remembered meeting Bing for the first time: "When I first heard of Bing, out on the coast, my band was top-heavy with singers. We had gone overboard for a sweet trio, a rhythm trio, and assorted soloists. Someone told me about a couple of kids who were singing in something called the *Sunkist Revue*."

"I was always searching for new talent, and even though I didn't know what we could do with more singers, I invited them over. I'll never forget the way Bing looked the first time I saw him—a young-looking

kid with a big cap pulled down over one eye. 'What can you do?' I asked him and his partner, Al Rinker. 'We've got something different,' they chorused. 'Instead of 'vo-do-de-o-do' we sing 'da-da-de-ump-bump.' They went into their act, Rinker playing the piano and Bing hitting a little cymbal as he sang. The kids were fresh and they were different, so I signed them.

"When we started East on a tour of personal appearances, Al and Bing scored a hit—as far as Chicago. After that, for some unexplained reason, audiences sat on their hands. It was the same act that had stopped the show out West."



The Rhythm Boys radio reunion with Whiteman in 1943

On my 14-part Radio-CD series, *The Crosby Years*, Bing remembered the ups and downs of those early years with the Whiteman band, and how disappointed he and Al Rinker were when they finally made it to New York's Paramount Theatre.

"Nothing happened", Bing remembered. "Maybe it was the size of the place, I don't know. Whiteman took us off centre stage. We sat in the band and hummed in the background for some of the other singers in the orchestra. We hummed 'do-do-deeios' and held an instrument. The audience acceptance was less than enthusiastic. However, I did get a ripple from two great Jerome Kern songs, *Make Believe* and *Ol Man River* from *Showboat*, but most of the time Whiteman put me to doing only group work."

A short time later the irrepressible Harry Barris joined Bing and Al and they became Whiteman's acclaimed *Rhythm Boys*. The 'mighty man' known as 'The King of Jazz' remembered fondly how the famous trio was formed.

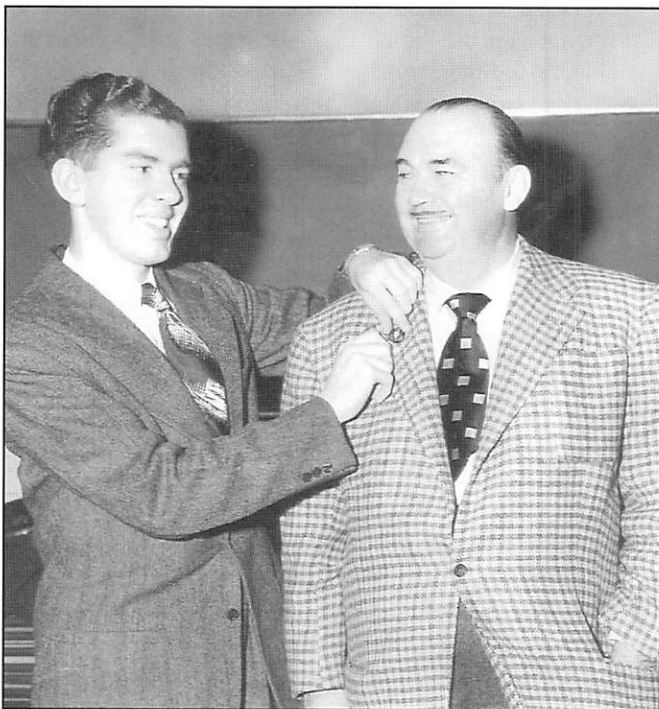
"One day in New York a youngster who had taken music lessons from my father dropped by to see me

backstage. He was the talented composer and pianist, Harry Barris.

"Harry had caught Bing and Al's act, and he had an idea. 'They're good,' he said, 'but nothing happens. They need new material. You've got to move them.' Well, Harry sold me and the boys on his idea, and the duet became a trio. The three kids disappeared for a few days while they experimented with new stunts. When they joined us again, Harry and Al were at twin pianos and Bing was still singing and banging a cymbal. But what a difference! The songs Harry had written stopped our show cold. After that the new '*Rhythm Boys*' trio became a fixture of the band. Harry also provided Bing with his best springboard to success when he wrote *I Surrender Dear*.

"Bing made his first records, which are now collector's items, with my band. He also made his first film with the band when we went to Hollywood in 1930 to star in *King of Jazz* for Universal."

Paul Whiteman's popularity in the 1920's was unprecedented. His debut disk in 1920 of '*Whispering*' was one of the first gold records with sales of over one million copies. Throughout his career he successfully straddled both the pop and classical worlds of music, and was given credit for the public's acceptance of jazz-oriented orchestral arrangements. His band featured top jazz musicians of the era, including Bix Beiderbecke, Jack Teagarden, Bunny Berigan and Eddie Lang, Bing's frequent accompanist.



Gord places the fan club pin on to Paul Whiteman.

My 1948 conversation with the acclaimed maestro of symphonic jazz was broadcast live from our studio. It was customary that anyone who appeared on the '*Club*

Crosby' program received a fan club pin. I have a treasured photo of my pinning one on the lapel of "Pops" Whiteman's sports jacket. Just before the picture was taken my famous guest was concerned that his familiar pencil-thin moustache needed to be emphasized. He borrowed an eyebrow pencil and mirror from our telephone receptionist and quickly darkened his trademark moustache. Then, as now, image in the entertainment business was almost as important as ability and talent.

Born in Denver, Colorado, Paul Whiteman was 77 when he suffered a fatal heart attack in 1967. He was one of the most influential musicians of the 20th century and Bing's musical mentor.

Gord Atkinson

THE WAY WE WERE

The section of the magazine where we look at what Bing was doing in years gone by.

100 YEARS AGO

Circa June 1916, Bing, aged 13, and overseen by his mother, won seven medals at a local swimming gala. He was promoted to be a lifeguard at the municipal swimming pool in Mission Park as well as having other jobs such as selling eggs, mowing lawns, and delivering newspapers in order to get pocket money.

75 YEARS AGO

In the period from May to August 1941, the 38-year-old Bing was busy with his Thursday night *Kraft Music Hall* broadcasts which continued until July 31 when he took a break until October 30. Don Ameche then filled in for him. Crosby was also filming *Birth of the Blues* until June. Bing's Kraft guests included Pat O'Brien, Walter Pidgeon, Kay Kyser, Humphrey Bogart, Rita Hayworth, Duke Ellington, William Boyd, Ethel Waters, Raymond Massey, Mary Martin and John Garfield.

The May 15 KMH show was attended by a Club Crosby member, Helen Stevens, and she wrote in BINGANG:-

...He came out wearing henna slacks (he insisted they were henna!) topped by a loose-fitting blouse of blue and beige stripes, with flowers scattered over the whole. Either he IS color-blind, or he has a supreme sense of showmanship; for it was the Bing we'd come to expect, from the way they rib him about his clothes. During the program you have to take your choice—watch the performers, or watch Bing. He's in action from the moment he arrives on the stage 'til he leaves. Don't get me wrong—he doesn't "hog" the whole show—it's just that he gets a huge kick out of everything and acts up to it. He has a tremendous amount of personality and you just love watching him—he pantomimes all the time!

That first week Priscilla Lane and Jerry Lester were on with him, so Bing was the whole show for me. At the close of the program they announced that the next Thursday would see Kay Kyser, Humphrey Bogart, and a naval hero at KMH. I nearly cried to think I'd miss it...

Helen was there the following week and she wrote:

...This week Bing wore solid color slacks and shirt, but his antics were in direct contrast to his sober (for him) raiment. Need I say that with that array of stars the station nearly exploded? Humphrey Bogart was awed at the idea of meeting the naval hero, and Kay Kyser and John Scott Trotter have the same alma mater— all of which gave the program a personal touch. Highlight of the evening was when everyone on the stage except the orchestra congaed to a little number John Scott and Kay had tossed off, called I think, "Carolina Conga". At any rate, it was a tricky number and the whole show just broke up at that point.

Bing wanders 'round the stage when he's not at the mike, and tosses his script to the floor, page by page, as he finishes with it. After the program there is a mad scramble by the audience to retrieve these pages and perhaps have them autographed. Bing always manages to disappear before anyone can nail him down, however.



Mary Martin shares a joke with her host.

On July 3, Bob Burns left the Kraft show after five years as a regular to head his own show for Campbell's Soup. Jerry Lester took his place

In May, Decca Records bought the name of Brunswick Radio Corporation and all masters made before November 17, 1931, from Warner Brothers Pictures. This gave Decca control of Bing's early records for the Brunswick label.

A dispute by the National Broadcasters' Association with ASCAP over royalties, which began on January 1 and ended on October 29, had removed the incentive for

recording as radio networks were not licensed to play ASCAP material. However on May 23, Bing made his first recordings of the year, including "You and I" which reached the No. 5 position and spent 12 weeks in the hit parade. Further recording sessions followed over the next few weeks including a number of old songs by the likes of Stephen Foster and others which were presumably outside the control of ASCAP. Here's a typical review.

BING CROSBY (Decca 18531) I Wonder What's Become of Sally — Darling, Je Vous Aime Beaucoup.

Crosby goes way back in the song folios for one of the best sentimental girl songs of the century in bringing up Milton Ager and Jack Yellen's classic that concerns itself with the whereabouts of Sally. And Crosby makes that age-old question a lively issue all over again. Still set in the waltz frame, but taking all the liberties with the tempo, Crosby dips into his sentimental song mood for the singing. Takes the chorus from the starting windings. John Scott Trotter's accompanying orchestra has the soft strings and brasses bringing up the second stanza, with Crosby taking it over again for the last half to complete the side.

Plattermate is Anna Sosenko's standard song classic that uses the Francois terms of endearment to such lyrical advantage. Unfortunately, the public temper at this time is hardly in the mood to accept such a French chanson, unless Hildegard is out in front singing her manager's song. Crosby is a bit out of character in singing this type of love song. While in good voice as ever, the warmth and understanding are lacking. With Victor Young wielding the wand over the supporting orchestra, Crosby takes full liberty with the tempo in singing the verse to start the side, taking the chorus at a moderately slow tempo. The strings start the second stanza, with Crosby taking over for the last half to complete the side. Combination of Bing Crosby's grand singing with the sentiment expressed in the ever popular "I Wonder What's Become of Sally" is a natural to start a fresh flow of nickels into the coin boxes. (*Billboard*, February 20, 1943)

On July 5, 1941, Bing had recorded "Where the Turf Meets the Surf" for use in the Del Mar racing season which began on August 1. This proved to be the track's most successful year to date with the average daily handle rising to \$245,393. Bing hosted a radio show from the track on several Saturdays during the season which involved him in leading a quiz and interviewing various people.

Towards the end of August, Bing sailed from the Canal Street dock in New York on the Moore McCormack liner S. S. Argentina en route to South America. Dixie Lee did not accompany him. He was not to return until October 20.

50 YEARS AGO

Bing had his only recording session of 1966 on May 9 singing "Far from Home" and "How Green Was My

Valley” for Reprise Records. The songs were from the Broadway musical *A Time for Singing* and the backing tracks were prepared by Johnny Keating and his Orchestra in Los Angeles. Bing added his voice in San Francisco. *A Time for Singing* opened on Broadway on May 21, 1966 and quickly closed a month later. Johnny Keating gave some background.

Bing was working in San Francisco and this meant it was impossible for him to come to Los Angeles to record.

This necessitated a certain set of circumstances, unusual to say the least, especially way back then. Bing hadn’t heard the songs but trusted Sonny Burke’s judgement that they would be good for him to record. Not knowing the songs meant that Bing could not set the appropriate keys (an extremely vital factor for any singer) so this very personal choice was left to me to figure out. Sonny also pointed out that at this later period in Bing’s singing career his higher register, as is common with all singers in similar circumstances, should be given careful consideration.

There was also the problem of tempo changes – those bits near the end where a slight slowing down can enhance the emotive impact of a performance. Added to these idiosyncrasies was the strange situation – at least back then in those days – for a conductor to have no singer to conduct or to follow. In effect, I had to become Bing Crosby. As Bing, I had to choose my keys, my key changes my tempos and tempo changes, my loud parts and quiet parts and be sure to see that the orchestra directed by Johnny Keating faithfully and sympathetically followed my interpretation. What frightening power was placed in my hands. This was Bing Crosby. My father’s favourite singer. The great star of Stage, Screen, and Recording colossus. Help! As it happened “A Time for Singing” was a Broadway failure so that was that...

(Johnny Keating, writing in BING magazine, summer, 2000 [#125])

Soon afterwards, Bing and his family travelled to their home in Las Cruces for an extended stay. Meanwhile *Hollywood Palace* shows he had recorded were being shown.

With Bing Crosby as host, Saturday’s (21) *Hollywood Palace* was another well-blended hour of mirth and melody. Whether in a solo rendition of “One of Those Songs,” or joined by the various branches of the King Family tree, the crooner sang in a pleasant, low-key manner that has kept his popularity constant for what seems like generations. “Old buddy” Johnny Mercer was on hand for a humorous duet with Bing which in medley fashion ran down the list of Mercer hit favorites through the years.

(*Variety*, May 25, 1966)

Bing had recorded an interview with Jim Day on Channel 9, Station KQED, San Francisco in the *Kaleidoscope* program which was broadcast in June.

There was an interesting exchange.

Jim: “How long do you intend to continue singing?”

Bing: “Not much longer!”

Jim: “Why not?”

Bing: Oh, it doesn’t sound so good anymore. I make a record now and the disc comes back to me a few days later. I play it at home and I play it about half through and I take it off. It sounds too bad.”

The film *Stagecoach* was released by Twentieth Century-Fox in June and had mixed reviews although Bing’s performance earned many plaudits.

Stagecoach is a remake of the greatest western ever. It is still a good and gripping story, though bigger, lusher now. The best performance in this version comes from none other than Bing Crosby, playing a drunken doctor, with bloodshot eyes, stubbled face, and a splendid sense of timing.

(*Daily Express*, May 13, 1966)



Young Harry Crosby visits his father on the set of *Stagecoach* in 1965

On July 13, Bing’s brother Everett died of throat cancer, age seventy, in Salisbury, Connecticut, and was buried on July 18 in Lakeville, Connecticut. Everett had been confined to a wheelchair for some time. Bing received news of his brother’s death just as he finished taping an appearance on the Andy Williams television

show (which was shown on October 30). Andy and Tennessee Ernie Ford made Bing go with them for dinner at the Villa Capri where a pianist played "Pennies from Heaven," Everett's favorite. Bing thanked the pianist.

In August, Bing wrote to British fan Leslie Gaylor and after updating him with his plans, he continued:

...In the main though, I've been fishing and traveling about and playing a lot more golf now that my bursitis has improved. There was a period there for a year and a half when I didn't play at all and believe me, it's great to be back on the links. No matter what I shoot, no matter how bad, I never complain, because the prospect a year ago of never playing again was a grim prospect indeed.

Mrs Crosby has been doing most of the steady work lately. She has just returned from eight weeks in the east doing the comedy "Mary, Mary". She does this every

summer - for the past six years - and enjoys it very much. Sort of gives her an opportunity to keep her hand in the theatre.

She does good solid material and her reviews are consistently good - in some cases, unusually laudatory.

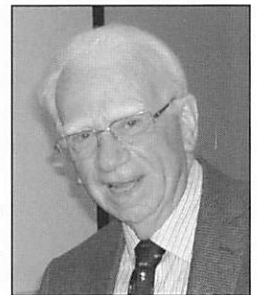
I'm grateful to you, Leslie, and to all the members for their loyalty and their support through the years. Please extend my profound thanks and warmest best wishes -

Always yours, Bing

Bing and Kathryn flew into Manchester Airport, England, on August 28 and visited the mother of Alan Fisher (their butler) at Heald Green, Manchester. They went on to stay at the Trout Hotel in Cockermouth in Cumbria where Bing was making a salmon fishing segment for *The American Sportsman* program. On August 31, Bing and Kathryn were visited by a party of members of the International Crosby Circle.

KEEPING TRACK

Richard Baker looks for new releases unsuccessfully!



A contrast opens up between the last issue of BING and this. Then I had several pearls to examine, but now I have almost nothing to report. Extensive exploration on the highways and byways of the Internet, dealers' lists and a lengthy exploration of the Amazon (!) reveal nothing that is new and noteworthy. In order to keep track, one needs some tracks to follow and I fear that the track layers have (at least temporarily I hope) reached the end of the line. Writing this I am aware that the law of something or another will result in a goldmine full of shining nuggets almost immediately after this goes to press. Well, I hope so, even if the timing may be unfortunate.

COMPACT DISCS

Firstly I must pick up on a couple of things from last time.

Here's Bing Crosby! - JSP Records – JSP6705

Our Editor tells me that track 31 "Oh! What It Seemed to Be" shown as March 28, 1946 should in fact be April 11, 1946. Les Paul's guitar is prominent.

Bing Crosby – Good and Rare Volume 3

I covered this in the last issue of BING. John Bassett has proffered additional or even alternative (!) means of identification of the alternative takes, with additional notes as follows – I quote -

OL' MAN RIVER A41607 Takes 2, 3 - 11 January 1928

Examine the following line in the chorus: "Tote that barge, lift that bale"

Take 2: The words "lift that" are sung on the same note.

Take 3: The word "lift" is sung on a higher note than the word "that".

SONG OF THE DAWN W149822 Takes 1, 2 - 21 March 1930

Examine the following line in the verse: "Look to the east all you dreary ones"

Take 1: There is a brief pause between the words "east" and "all".

Take 2: The words "east all" are sung without any noticeable pause.

AFTER SUNDOWN LA21 Takes A, B - 27 September 1933

Examine the following line in the verse: "While the moon above gleams on our night of dreams"

Take A: The words "our night" are sung continuously without a pause. Take B: There is a distinct pause between the words "our" and "night".

BINGVILLE

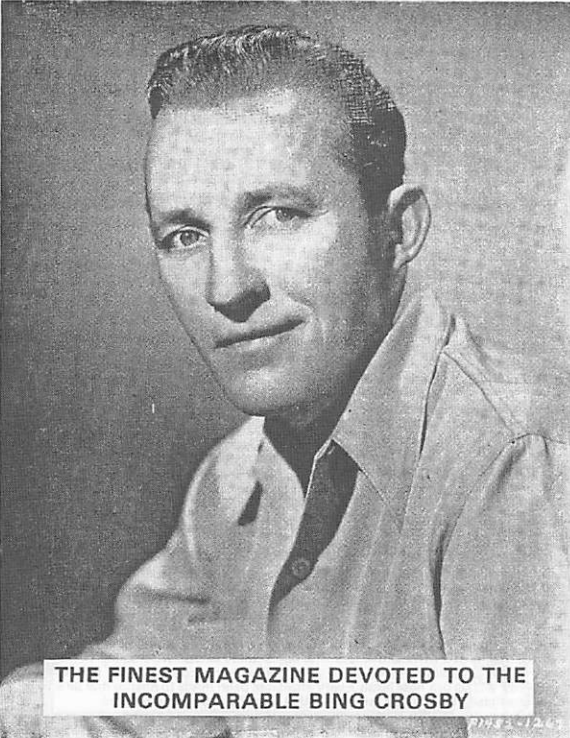
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6th YEAR SEPTEMBER 1987

THE OFFICIAL JOURNAL OF THE CROSBY COLLECTORS SOCIETY



NO. 21



THE FINEST MAGAZINE DEVOTED TO THE
INCOMPARABLE BING CROSBY

LET ME CALL YOU SWEETHEART DLA8 Takes A, B - 8 August 1934

There are numerous differences to be found here, and the first can be heard in the opening line:

"Let me call you sweetheart, I'm in love with you"

Take A: The words "with you" are sung on the same note.

Take B: The word "with" is sung on a higher note than the word "you".

It should be noted that part of the published lyrics reads as follows: "Keep the love light glowing in your eyes so true." Having twice made the mistake of singing "blue" on Take A, Bing's error was obviously brought to his attention and a further take was recorded with the correct word "true" being sung in both choruses. Despite this, Take B was inexplicably withheld and the improper Take A was pressed for all issues.

Ten years later, Bing was to repeat the same mistake on the 1944 V-Disc, "Sing-Along with the Stars" Album 1. For further details, refer to BINGVILLE NEWS, issue 21, September 1987.

RED SAILS IN THE SUNSET DLA253 Takes A, B - 12 November 1935

Examine the first line of the chorus: "Red sails in the sunset, way out on the sea"

Take A: The word "out" is clearly sung.

Take B: Bing appears to sing the word "up".

John's updated "Alternate Bing Crosby – Vol. 2" is available direct from him. See *Trading Post*. In addition to being the editor of BING magazine from 1971-75, he also edited the Bingville News which ceased publication in December 1987.

Tom Belmessieri's Fog City Stompers play the music of Bing Crosby & Bix Beiderbecke

Bay Records MMRC-CD-49 USA \$16 UK around £7:50 Also available as a download from Amazon

During my trawl I came across this CD, issued last year. It is not Bing but a modern recreation. 20 tracks, rather more oriented to music associated with Bix but including "I Kiss Your Hand Madame", "Just a Gigolo", "I Found a Million Dollar Baby", "Sweet Leilani" and three others from Bing's early days. The singer could not possibly be mistaken for Bing though he adopts a similar style, copies mannerisms and has a suitably husky voice. Personally I think that in consequence the result is a little restrained and mannered and the instrumental items associated with Bix come over rather better. As an example of the possible sound of the songs recorded in modern studio conditions in stereo it is quite successful. The tracks can be sampled on the Amazon US website.

DVD and BLU-RAY

This time around I fear we have a wasteland.

THE INTERNET

Fortunately the internet does offer a number of worthwhile things. The following sites are among the more interesting that offer streaming.

bingcrosby.com has much of Bing's radio output with many mid 1950s shows featured that have not been available before. The screen displays a numbered identification of the show. There is a changeover around the First of each month. At least one unique track has been included recently (Bing and Bob Crosby singing "Love's Old Sweet Song") Go to <http://bingcrosby.com/crosby-internet-radio> or use the link on the BING magazine web site (under Latest News).

Two other sites, both of which offer downloads as well as streaming, include Crosby shows from time to time. **Retro Radio** at <http://retro-otr.com>

Star Spangled Radio Hour, primarily devoted to Glenn Miller, frequently inserts 1940s Kraft Music Hall shows. <http://www.cruisin1430.com/media/podcast/star-spangled-radio-hour>

In both cases you will need to search for Crosby material though the former has an inbuilt search facility. Star Spangled Radio Hour includes lengthy introductions by the presenters. The facility to download is an advantage for those with slow connections, who will be saved the inconvenience of pauses caused by "buffering".

Richard Baker

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(Editor: My sympathy is with Richard and he has certainly tried very hard to find something new. The continuing drought in Crosby releases is very worrying and is not doing much for his legacy. Unfortunately we have no idea what Bing Crosby Enterprises is planning so the ICC will have to give consideration to sponsoring another CD via either Sepia or JSP if we can come up with something of interest to them.)

STOP PRESS

Priscilla Koernig

We were very sorry to learn of the passing of Priscilla on June 29th. She was President of Club Crosby from 1971 until 1980, jointly guiding the club with her friend Pat Sullivan. During their years of leadership, Priscilla and Pat met with Bing personally during his annual Pro-Am Golf Tournament to interview him for BINGANG and update the membership on his activities. It was particularly hard to keep the magazine running for a while and the two ladies did a remarkable job in increasing membership.

Priscilla joined Club Crosby in 1950 and was the West Coast Representative for some years. She worked for a bank in San Mateo and persuaded her employers to duplicate the magazine pages for the members and collate and staple them for some years. Eventually it became necessary to have the magazine printed professionally but unfortunately the pages of the magazine were then received from the printer uncollated and unstapled. Priscilla and Pat used to get together a small band of volunteers to collate, staple, address and mail BINGANG.

You editor and his wife visited Priscilla at her home in San Mateo, California in 1999. She showed us her marvellous Crosby room and she even persuaded me to try on one of Bing's jackets. We owe Priscilla a huge debt for helping to keep the club alive during a difficult time.



Priscilla with Bing and Kathryn at Pebble Beach



Bing Crosby

Hillsborough
December 4, 1969

Dear Pat:

Thanks for your letter. I'm glad you enjoyed yourself on your tour around California.

I knew you'd find Palm Springs colorful and interesting. Of course, the golf courses down there are a little too flat for my taste, but that's the best they can do, with the terrain available.

One thing you can always depend on down there is good weather, and that's important at my time of life.

I've heard from Michael Bonallack, and we're sorry that he isn't going to be able to come, but I'm delighted that Bruce Critchley has indicated that he can make it.

Would you have him write me, Pat, just as soon as he can. We're sending out the invitations, and I don't have an address for him.

I'd like, too, to be sure that he's going to be definite, because I want to get him a good Professional partner. Maybe Casper. I don't know if Casper is obligated to anybody else yet or not, but it doesn't appear that he is.

Yes, I must take advantage of your kind invitation to play some golf with you up there in the country in England.

I have had a few successful outings since last we played, and some not so successful, but I think, with a little work, I can get the game back to a point where I can break 80 regularly.

Of course, now with the shooting season going on - ducks, pheasant, quail, geese - I've hung the sticks up until that is over.

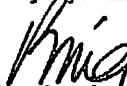
Happy to hear that Johnny Dawson took you and Jeanne around and showed you all the attractions of Palm Springs. He's a great fella, and was a marvelous golfer.

I never saw a smoother swing. More like MacDonald Smith than anyone I can recall.

I like to extol his virtues in this way because I beat him once in the semi-finals of the Arizona State Amateur. Candor, though, compels me to admit that Johnny was off that day.

Love to you and Jeanne from Kathryn and I -

Always yours,


Bing Crosby

BC:lm

Mr. Patrick Ward-Thomas
Well Cottage
Bircham
Kings Lynn, Norfolk, England

